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MACHINE KNITTING NEWS

APRIL 1994

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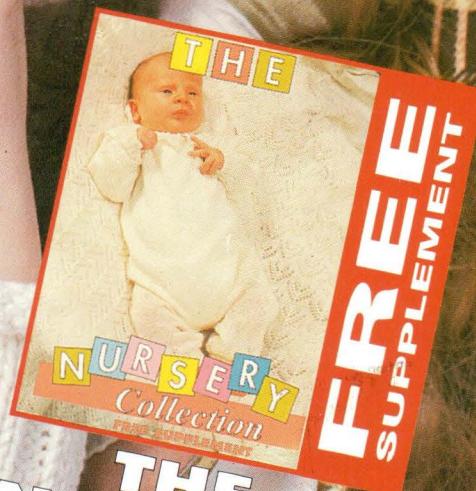
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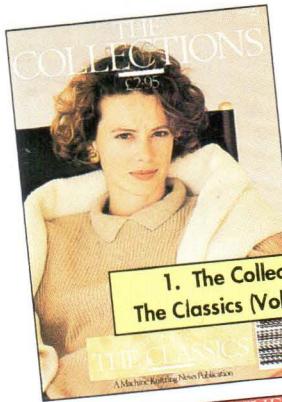


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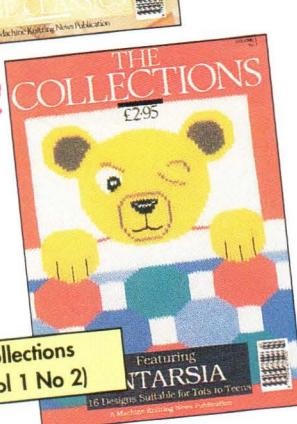
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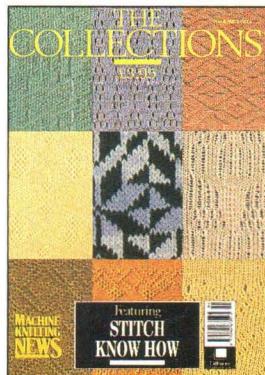


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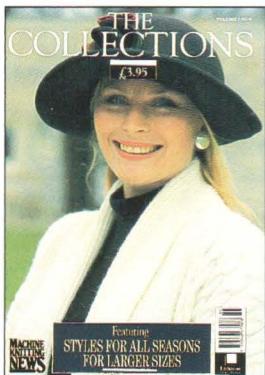
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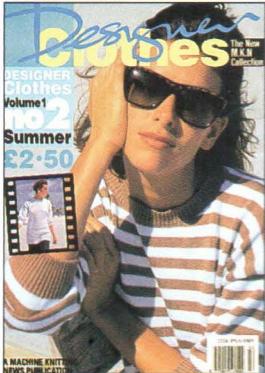
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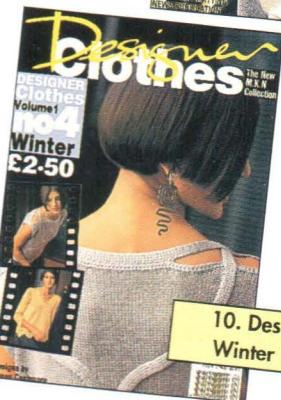
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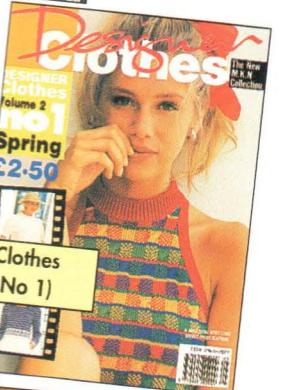
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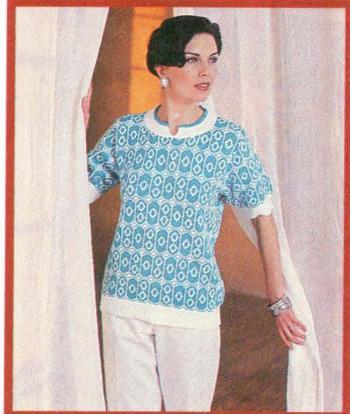
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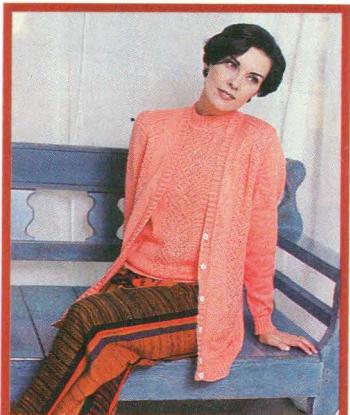
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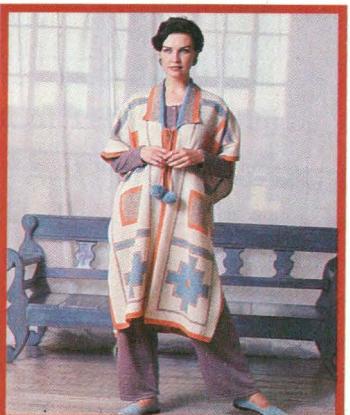
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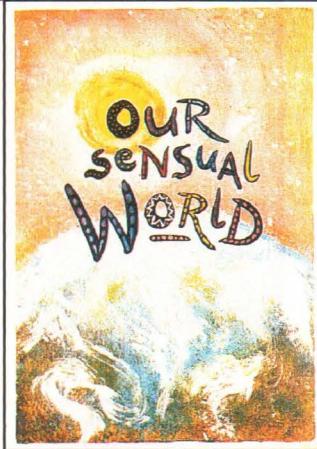
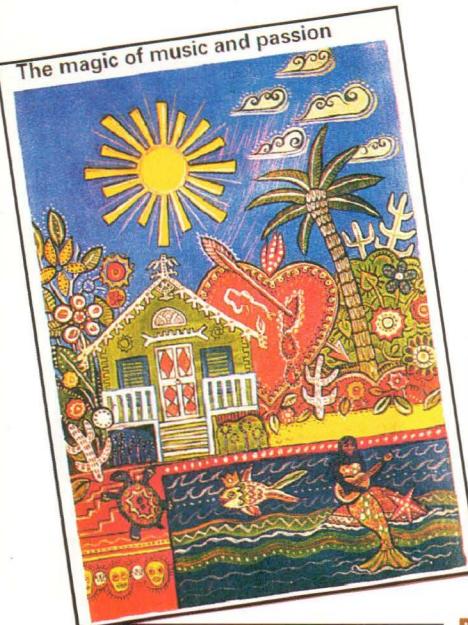
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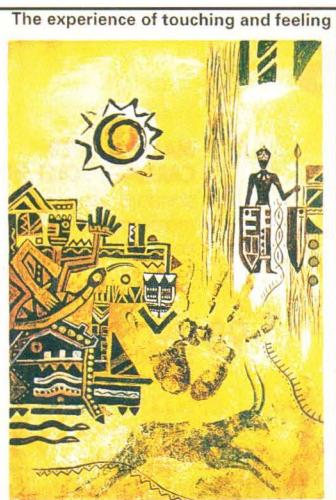
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clear sharp colours and patterns inspired by South America

The style trends generally include 'city and business fashion' in clear-cut lines with comfort being all-important. Watch for long straight cardigan jackets, wraparound effects and soft draped styles. Look for unusual mixes of patterns with cheerful colourfulness. Accessories include simple classical buttons in matching colours: chased buttons, 'small mirror' effects, soft shawls and embroidery. Trimmings will be folkloristic with ribbons, knotted fringes, painted buttons and wide colourful belts.



FASHION FOCUS

Because fashion is inter-related, and because MKN likes to bring you the widest possible coverage, we are previewing the trends for Spring/Summer 1994, as predicted by Interstoff — one of Europe's largest trade fairs.

Under the umbrella of 'Our Sensual World', headings of 'The spirit of light and dark', 'The experience of touching and feeling', 'A paradise of scent and colour' and 'The magic of music and passion'.

and passion! Colours for these groups respectively include white or cream combined with colours to produce two-tone effects; subdued colourfulness with neutral shades including dark brown and graded vegetable colours: warm reds with shades of yellow such as saffron and curry — plus lilac and turquoise used for special effect;

PFAFF LINKS COMPUTERS FOR CREATIVITY

Already renowned for the quality and versatility of its electronic sewing machines, Pfaff is breaking new ground with the introduction of the Creative 7550. This

is the only machine in the world which can be linked directly with an industry standard Personal Computer. Even as a stand alone machine, the Creative 7550 presents an attractive package. Engineered to Pfaff's high standards, novel features like elastic and overlock stitching give

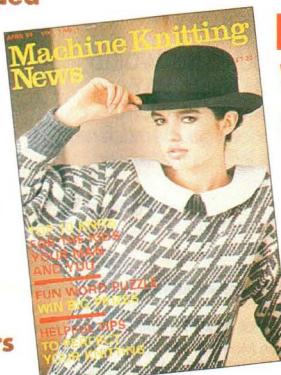
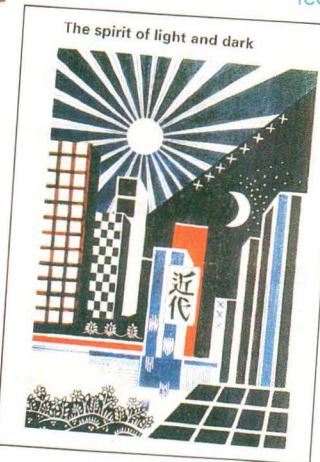
any user greater flexibility.

any user greater flexibility. For creative embroidery the

For creative embroidery the 7550 offers more than 500 sewing programs, 200 embroidery stitches up to 9mm wide, 30 Maxi Stitches up to 60mm, five alphabet styles and ten different buttonholes. It will store users' own stitch combinations and designs in its extensive memory and can reproduce stitch designs sketched on special program cards.

But it is with its PC connectivity that the Creative 7550 excels. This unique feature allows direct connection to any MS-DOS compatible XT, AT computer so that designs and patterns can be created on the computer screen with the mouse. The machine will then faithfully reproduce them. Stored on diskette, designs can be infinitely modified.

The Creative 7550 takes pride of place at the top of Pfaff's range of electronic machines. The computerised Creative 1472 and the Creative 1467 models are all packed with features which offer exceptional opportunities for taking creativity far beyond the scope of conventional sewing machines.



10th Birthday issue

LOOKING BACK TEN YEARS

We take a second look at two of the designs featured in the first issue

Re-vamped and knitted in crisp cotton yarns, for a fresh spring look, the two Fair Isle designs on pages 26 and 29 look just as good today as they did in 1984.

Add to these the man's sweater on page 87 — this design uses the same punchcard as the diagonal Fair Isle design but knitted on the garter carriage it gives a lovely 'crunchy' texture.

CLUBS

● Who can take her place?? We knew Ruth would move one day. Somewhere not too far away we thought, somewhere with a larger workroom to fit our ever expanding class in to. How we enjoyed our Tuesdays. A never ending fund of knowledge. Always there to deal with our problems and help when our garments went wrong. But what a shock, where is our teacher moving to? Lincolnshire...

We knew she used to love living there, and had pupils who still kept in touch, but we never dreamed she would go so far away, and leave us. So you lucky ladies of Grainthorpe our loss is your gain.

We hope you appreciate your good luck and take great care of our teacher.

We would also like to thank her for all her efforts on our behalf and give her our best wishes in her new home.

Tuesdays Ladies Hull, Humberside

● **Chapel Green Machine Knitting Club** will be having Pam Turbett as guest speaker, on Tuesday 3rd May 1994, 7-9pm. Pam who is a writer, tutor, lecturer and consultant in dressmaking and Cut and Sew techniques will speak to the club at Chapel Green Project, 230 Lane End, Chapeltown, Sheffield. Tickets will be 50p on the door.

● **Bishops Cleeve Machine Knitting Club** has Iris Bishop as guest speaker at the club on May 23rd, 7 pm at W.I. Hall, 333 Prestbury Road, Prestbury, Cheltenham, Glos. For further details contact Joyce Beck on 0242 673915.

NEW CLUB

● Since three major knitting clubs have closed down in the South Birmingham area, Val Poole and Roz Harvey are hoping to form a new knitting club. Val and Roz would like to hear from ladies who would like to join the club which will be held in the Kings Norton area on the 3rd Wednesday of the month. For further details contact Val on 021-475 2732 or Roz on 0676 534152.

COURSES

● Calling all machine knitters! Learn the techniques necessary for making beautiful clothes from your own knitted fabrics, using scissors, paper patterns and your sewing machine. Get rid of the fears and grow in confidence!

Pam Turbett will be teaching a residential weekend **Cut and Sew Techniques** course in the beauty and comfort of Missenden Abbey, Bucks from April 15th-17th. Telephone enquiries to the Abbey on 0494 890298. Early booking is advisable.

For a longer course where you could make a whole Cut and Sew garment or outfit, with the tutor's guidance all the way, consider the following courses:

Cut and Sew Machine Knitted Fabrics at Alston Hall, Longridge, Preston, Lancs from July 10th-15th. Telephone Brian Leighton on 0772 784661.

Use your Knitted Fabric to make a Beautiful Garment at Missenden Abbey, Bucks from August 21st-27th. Tel 0494 890298. Early booking advisable.

From the editor

Dear Readers

Well, it's happy birthday to us, MKN is 10 years old and we have a bumper birthday issue with which to celebrate this special occasion. How things have changed over the last 10 years — not only the magazine but the whole machine knitting industry has progressed technically beyond recognition. The first MKN carried only nine patterns, was 44 pages and cost £1.20. This month we have an amazing 37 patterns, 116 pages and the issue costs only £1.90. Beat that as value for money.

We have revamped two garments from the first issue and they look just as good today as they did in 1984. All the knitwear featured this month reflects the freshness of spring in hopeful anticipation of warmer weather.

There are two free supplements in our birthday magazine. The sock supplement was so popular that the issue in which it appeared completely sold out. So, for all those disappointed readers who couldn't get hold of a copy we have reprinted it as a birthday treat. The second free supplement is guaranteed to be an eternal favourite with expectant mums and doting grannies everywhere. A charming selection of Victorian style baby clothes and cot accessories which reflect the days when babies looked like babies and not tiny trendies! A touch of the knitting back to basics.

There are technical, topical and informative articles to give you an interesting read on your favourite subject. Look out for Trudie Howard's feature on converting basic Duomatic stitch patterns to Singer machines.

All in all, a birthday treat to be enjoyed by our readers. I would like to end by thanking you all for your lovely letters and encouraging support over the last ten years. The whole MKN team wanted to make this a very special magazine in which to show our appreciation to everyone.

Till next month.



● **Casterbridge Machine Knitting Club** is a small club in the heart of Thomas Hardy Country. The club has been going for about seven years with approximately thirty members. For two years the club has held a Christmas competition, and last

Christmas a small prize was awarded to the winners. The picture shows the prize winners, 1st Prize Winner Edna Daw with her knitted bow. On the left is Wendy Andrews, 2nd Prize Winner with her knitted tree advent calendar and in the middle is Pat Sprawles, 3rd Prize Winner with her knitted Santa sack.



SCOTTISH MACHINE KNITTERS' ASSOCIATION

• Ten years ago Nan Bain and Peggy Divorty knew they had enough machine knitters interested in coming along to a club in the South Side of Glasgow, and so it followed that there could be other groups in other parts of Scotland, like unto themselves. Their fervent wish was to have speakers, exhibitions, courses and anything else they could think of coming north. Publicity was the big need then, as now, so they got busy writing to magazines for help in trying to pinpoint if there were enough Scottish machine knitters to hold a convention north of the border. They wanted to circulate a newsletter detailing what was happening, and so part of their dream became reality in a logo depicting a machine needle crossed with a transfer tool being made into the SMK badge, and the publication of a newsletter.

There is much more to the story of the pioneers who founded the Scottish Machine Knitters' Association but Nan Bain and people like herself could give an accountable tale of these experiences. All about the problems, constitutional changes, differing views and in spite of it all the friendship remaining very strong. We are 10 years old this year so where do we go from here? Quoting some of Nan's thoughts written out for the January Newsletter, I would have liked this article to have been printed in the March issue, pre-exhibitions in Aberdeen and Glasgow, but galley-proofs (if that is still the way printers do it) must be compiled months ahead and I was too late. But Stevie Fox of *MKN* kindly assured me I should go ahead and submit this just the same and they will do their very best to get it in print as early as possible.

Membership runs from May to May and our AGM is held annually in Stirling about the middle of May. It is an individual membership of £8 per year, but I must stress this organisation does need the full support of all the clubs and their leaders. Our workshops and items of interest are convened for all to benefit from these efforts, and it is the clubs who arrange their own transport and applications for tickets to support these events. The last one we held in Stirling was attended by members from Helensburgh to Dunoon, to Glasgow, to Inverness, Newtonmore, Nairn and down again to Edinburgh and Musselburgh. From Fife and Angus they came and acclaimed the high calibre of demonstrations by the ladies who good-naturedly shared their knowledge and skills in ribber work, garter carriage, magic cables, weaving, linker work, crochet and button making. Kitchen work, catering and advice all for £5 plus their travelling expenses. The annual fee is to cover the cost of printing, postage, correspondence, stationery, paying expenses and hiring of halls for venues etc, and by today's costs we cannot make it any less. So as my first year has almost been completed as the Association's Secretary I am hoping for the impetus of encouragement from machine knitters the length and breadth of Scotland responding to our need for renewed and new memberships in furthering the source of knowledge in the knitting field.

We are endeavouring to collate a concise list of clubs, their leaders, where they meet and when, notes on colleges and institutes teaching and running courses, such as Motherwell, Perth and Cardonald where Isobel Bain has instituted courses from pre-anything being taught in Scotland at all to the very advanced variance in levels taught at that College today. Brother should read appreciatively too, when they look back and know how these efforts boosted their sales. Machines which had been relegated to the dark recesses and brought to light were in turn put aside and replaced by the more up-to-date models, all in the research of eager operators to produce new fabrics and designs.

Yarn manufacturers too, and our own Bobby Dunn of the Gallowgate in Glasgow who tries to satisfy our different requests, turning up with his yarns at clubs and workshops and indeed donating generously to the various charities the clubs have knitted for over the years.

Hoping *MKN* will indulge us the luxury of putting this in print and that any reader interested will write to me and I can rally the help of our committee in offering membership, answering their requests and carrying on with the original intent of helping each other.

Jessie Cowan, Secretary S.M.A., 7 Falcon Road, Johnstone PA5 0RX

WORKSHOPS

• A Gert & Daisy Designs

Promotion. Machine Knitting Workshops from April 1994 to October 1994 at Alston Hall, Longridge, Preston, Lancs.

• A Jacquard Garment from Start to Finish with Janet Cooke, 17th - 22nd April.

• **Knit a Posh Frock** with Ann Brown, 15th - 20th May.

• **From a Cone to a Jacket in a Week** with Designer Kate Arklay, 12th - 17th June.

• Intro to Design and Knitting 'A Summer Outfit' with Ann Durkan, from 10th - 15th July.

• Computer Knit and Design with designer Janet Spink, 7th-12th August.

• Beginners, Improvers and Use of Accessories with Pat Stapley, 11th-16th September.

• Knit, Cut and Overlock with Linda Banyard, 2nd-7th October.

For all course details and further information contact Ann Reynolds on 0923 265373 or write to Gert & Daisy Designs, Reyn'fel, 61 Toms Lane, Kings Langley, Hertfordshire WD4 8NJ. Book well in advance as there are only 10 places per course.

• The Craftworker's Year Book 1994

is now published and contains more information than any previous volume in the series.

When it comes to buying and selling crafts, this book is widely recognised as the 'events bible' for the British craftworker. Over 2,000 events, fairs, festivals, exhibitions and markets held throughout the UK are catalogued, giving name, dates, venue and full details on the 380 organisers.

As the title suggests, this is far more than just a list of craft fairs. The main book provides some editorial content, including useful craft marketing advice, and also features a fully updated, classified list of key suppliers of materials and equipment.

No year book would be complete without looking at the representative bodies and so these too are listed with their addresses.

Available direct from The White Angle Press, 44 Kingsway, Stoke-on-Trent, Staffordshire ST4 1JH. Tel: 0782 411433. Fax: 0782 747061. At a cost of £10.75 including supplement and postage and packing.

FASHION TRENDS FROM ABROAD

As EC ties get even stronger — we take a survey of fibre and fashion trends both at home and abroad. In France, British spinners now have a strong presence at the Expofil exhibition and trends have already emerged for Spring/Summer '94! Tilsa Yarns highlight three fashion themes: Evangelist — pure prim neutrals and tinted pastels set the mood for textured bouclé cottons and linens (which will be all important) and neat marled bouclés. I Ching — China and Japan are strong sources for design which suit the clear vibrant colours in this story. This look transfers on to space dyed and Lurex yarns, soft mohairs and Yin Yang — a new acrylic slub yarn. Pagan — rich intense hues derived from tribal cultures and to be seen in yarns of heavy slubbed cotton linens or marled cottons. Lister say that in terms of colour they feel that natural, fresh and harmonious combinations are strong and colours are used positively to create fancy effects in knitted fabrics. Colours will be integrated creatively and not solely used along one level of colour as in past seasons. Lister have no less than five themes: Florian — using the soft naturals alongside powdery pastels to create a look with strong Italian influence. Cotton blends and bicolour marls will create faded looks and this is essentially a delicate, lacy, stitch interest theme. Rattan — a strong textural theme in both knits and yarns. Ecru based with hints of cool natural tones. Straw, raffia and basket weaves are inspiration for textures creating surface to knits. Yarns have a high natural fibre content with linen, cotton and acrylic blends featuring strongly. Embellishment — Rich colours inspired by hot sun-baked natural dye pigments and spicy primitive colourings. The development of all yellows through to auburn and browns is very important. The jacquard patternings are inspired by the feeling for adornment, hand-made looks, macramé and appliquéd. Mexicana — an eclectic mix of cultures, essentially Mexican inspires this theme.

Hot intensives and contrasting brights together create a youthful, fresh look. Originals — a theme inspired by retro Americana. Colours are classic denim, blues and pinks. Fabrics are influenced by active leisurewear — hence form deckchair stripes. This is an unpretentious, traditional timeless look. From Germany, Hoechst producers of Trevira present themes for Summer 1994 which will offer new combinations of yarns such as Trevira Filament and Trevira with silk, wool, cotton and linen.

Forest themes were dominant in winter and now nature and the sun — the symbol for light, life and warmth, will be the dominant themes for summer fashion. Ethnic influences from around the world will continue to play a subdued role and will be cleverly muted. The new fashion looks will centre on colours and fabrics. The most important of the four colour families will be the group of yellows ranging from straw and sand to gold 'summer corn' combined with darker earthy shades. 'Sierra' covers very pale pastels taken from nature. The colours of dusty looking cacti, shrubs and stones livened by darker shades.

'Mediterranean Market' is the sunny palette of the Mediterranean with powerful pastels and primary colours. 'Bazaar' offers the rich colour in India, Indonesia and China with curry and other spicy shades. While not strictly 'knitwear' these fashion colour themes will spread over into a wide fashion market.

YARNS

● NEW FROM BRAMWELL

Bramwell 2000 is the latest yarn from F W Bramwell, being phaser dyed, it knits to give a spectacular rainbow effect of two or three colours. The yarn is available in four shades and can be knitted with any of the seventy colours in Bramwell's fine 4 ply so the colour combinations are endless. There are now new colours; a lilac mix — shade 5 and a beige mix — shade 6. There is a pattern book available for the 2000 yarn which retails at just £2.25 and Book 2 will be available shortly which will include all six colours of the 2000 yarn. Bramwell have also introduced a new colour to

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Children's Collection in 4 ply	£5.00		
Children's Collection in DK 22" to 30"	£5.00		
Dropped Shoulder Sweater Set in 4 ply	£3.00		
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* All sets are in 4 tensions, 5, 4½, 4 & 3½ sts to 1" in sizes up to 48" chest.			
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Sideways Knitted Sweaters - Chunky *	£3.25		
Std. and Dolman Sleeve			
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MKN 4/94

SHOW REPORTS

● The beginning of January saw the start of the show season for 1994. No sooner were the Christmas and New Year celebrations over, the decorations taken down and the children sent back to school, we were packed and up the M1 to Leeds.

Leeds attracts many visitors both local and from further north and although it is one of the smaller shows it is very popular as people feel they can benefit greatly by one to one discussion with exhibitors. There were lectures throughout the day all of which were well attended and as usual Paul Baccara entertained enthusiastic audiences with his stunning fashion shows.

That weekend saw the reappearance of Torvill and Dean on the amateur ice dance circuit — not to be outdone, two rather high profile members of the exhibition circuit held their own disco dance championship quite late one evening. Suffice it to say that there are those who should stick to organising exhibitions and those who should stick to organising fashion shows! To be honest, the fashion show side to the contest would have been a threat to John Travolta.

● One special person I was delighted to meet in Leeds was Gloria Buckley, the appeal co-ordinator of the 'Blankets for the World Appeal'. In May last year the Knitting and Crochet Guild stitched its way into the record books with the World's Largest Blanket. The blanket was made up of thousands of individual blankets and the end result was a staggering 186,107.8 sq. ft. more than twice the size of Wembley football pitch.

Gloria had photographs of the blanket and the sheer scale of the project was completely overwhelming. An enormous number of people were involved in the knitting of the individual blankets, from knitwear designers to Brownie packs, machine knitting clubs to day centres for the handicapped, from children learning to knit to elderly people delighted to discover their skills are still wanted and needed. The Guild also had help from many generous sponsors. The blankets will provide much needed warmth to people in desperate situations throughout the world as well as in Britain. Congratulations to everyone involved in this worthwhile project and I think Gloria summed it up when she explained what a very humbling experience it had been.

● The Knitting Needlecraft and Design Exhibition was held at Sandown Park Exhibition Centre from the 20th to 23rd January. This is always an excellent show with an exceptional number of exhibitors to keep both the knitting and stitching visitors happy.

Paul Baccara ran three fashion shows each day to capacity audiences and there were two lecture theatres with lectures on various topics running continually. We launched our new sister magazine *Sew Today* at the show and were absolutely delighted with the response it received. We showed three garments from it in the fashion show, accessorised with hats from milliner Denise Innes. Instructions for making these are being serialised in the magazine and it really inspired many people to buy the magazine and 'have a go' at something totally new. They also showed visitors just what can be achieved by the home dressmaker, of course with a little help from *Sew Today*.

Working on a stand at an exhibition is an ideal time to watch people, particularly on the MKN stand where we are surrounded by people avidly studying magazines and only half listening to anything their friends are saying to them.

Then there was the group of ladies who came flying up to the stand after watching a fashion show, demanding the January issue of *Machine Knitting News* as they all wanted the reversible jackets. A few minutes later they dejectedly turned it down because it was machine knitted even though they had asked for *Machine Knitting News* by name!

All wonderful, colourful characters without whom the shows would be very dull indeed.

It's Manchester next and we are looking forward to seeing our Northern friends there once again.

- three of their popular ranges of yarns.
- Cream Nep is an acrylic yarn with a viscose nep, i.e. flecks of dark brown and black. Due to its popularity in the 4 ply range it is also now available in Duomagic and Double Knitting.
- 'Creative Classics' a super book for those machine knitters who want to knit simple, classic styles and then embellish them. This book contains patterns for dresses, tops, skirts and trousers, and includes instructions on how to knit varying lengths and alternate between four different neck styles and two sleeve lengths. You may leave the garments plain, but for the more adventurous you can then add that extra sparkle by painting them with Jones Tones Paints and accessories for a completely new look.
- The book retails for just £3.95 and includes advice and instructions on painting knitwear.
- Bramwell also now supply a range of Serger/Overlocker and Sewing books and videos from the American publishers Palmer Pletsch. If you have any difficulty in obtaining any of the above items, please contact F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU. Tel 0282 779811.

ACCESSORIES

- The following accessories used in the magazine are available from Empire catalogue.
- Telephone 0345 200400
- **Page 19** — Trousers MU 3218, £27.99.
- **Page 68** — Trousers MF 3075, £12.99.
- **Page 82** — Shoes BL 0011, £16.99.
- **Page 98** — Trousers MR 2468, £29.99



FASHION FOCUS –

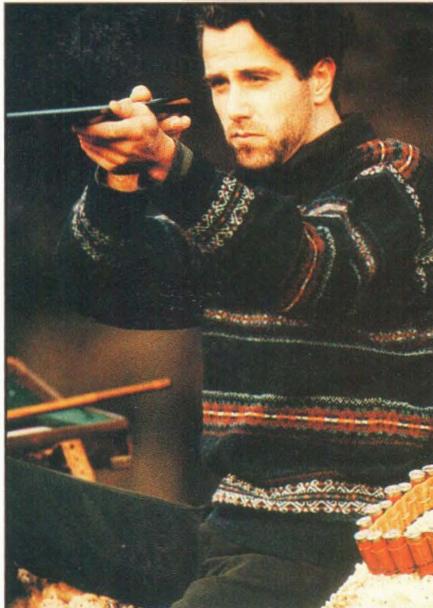
THE FIRM THAT 'INVENTED' THE TWIN-SEE

TWIN-SET
One hundred and
twenty-five years ago —
in 1868 (the year of Lord
Cardigan's death),
James Henderson

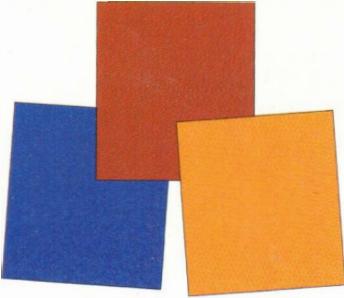
opened a knitted clothing company in Hawick using the brand name 'Braemar'. Today, the firm is world-famous for its knitwear and country clothing. It was the 7th Earl of Cardigan, however, who needing button-up woollen jackets turned to the knitters of Hawick — and so the cardigan was born — probably the most popular single item of clothing in Great Britain!

As the years progressed into the 20th century, outerwear superseded the knitted underwear and the ladies poached the cardigan fashion and gave it a new cachet. In 1920, the firm merged with its neighbours but continued using the Braemar trademark — they developed the twin-set —





mainstay of every elegant woman's wardrobe and were the first to embroider sweaters with beads and pearls. In the early '50s the company name was changed from Innes, Henderson & Company to Braemar Knitwear and today the brand is acknowledged to represent the finest in Scottish country clothing!

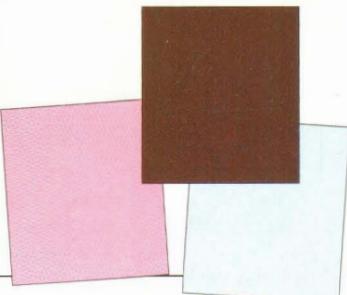


FASHION FOCUS

Looking well ahead, the Confederation of British Wool Textiles has released its British Colours Forecast for Spring/Summer 1994.

This colour palette emphasises respect for nature and care for the environment — a theme which will feature prominently in major European textile fairs next spring.

The colours show ecology and technology working side by side and were put together by leading English and Scottish textile designers.



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To: Fiona Coupland, Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, Yorkshire HD7 5BB.

Name _____ Address _____

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MKN1

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			£	£
			£	£
			£	£
			£	£
Plus p&p				£
Total payable				£

1

Lady's Chunky Sweater



MACHINES: These instructions are written for chunky machines with rubber

MACHINES WITHOUT RIBBER

RIBBER: Knit rib sections by hand

YARN: Spectrum Astral

FIBRE CONTENT: 63%

Cotton, 37% Acrylic

COLOUR: We used Natural (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, W. Yorks HD7 5BB

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 125[130:135:138:142]cm.

Length 70[70:70:71.5:71.5]cm.

Sleeve seam 42cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Spectrum Astral.

8[8:8:9:9] x 100g ball in MY.

GARMENT WEIGHS

734g for size 96cm.

MAIN TENSION

16 sts and 24 rows to 10cm measured over st st (tension dial approx 6).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

Cream Cra



2 Lady's Patchwork Sweater

For instructions see page 13

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK

* Push 50[52:54:55:57] Ns at left and right of centre '0' to WP. 100[104:108:110:114] Ns.

** Using MY, cast on by hand. CAR.

Set RC at 000. Using MY and

MT-2, K8 rows.

Bring RB into WP. Arrange sts for 2x2 rib. Return empty MB Ns to NWP. Hang comb and weights.

Using MT-3/MT-3, K10 rows. RC shows 18.

Transfer sts to MB **.

Set RC at 000. Using MT, K62[62:62:66:66] rows.

Set RC at 000. Using MT+• and foll chart, K until RC shows 30. Place a marker at each end for start of armholes *.

K until RC shows 96.

Using WY, K a few rows over 32[34:36:37:39] sts at right and release from machine. Rep over 32[34:36:37:39] sts at left.

Release rem 36 neck sts on WY.

FRONT

Work as given for back from * to *.

K until RC shows 83. CAL.

SHAPE NECK

Make a note of position in patt. Using nylon cord, K 58[60:62:63:65] sts at right by hand taking Ns down into NWP. Cont on rem 42[44:46:47:49] sts at left for first side. K1 row. Cast off 2 sts at neck edge, K1 row.

Dec 1 st at neck edge, K1 row, 6 times.

Dec 1 st at neck edge on every foll alt row, twice. 32[34:36:37:39] sts.

K until RC shows 96.

Using WY, K a few rows and release from machine.

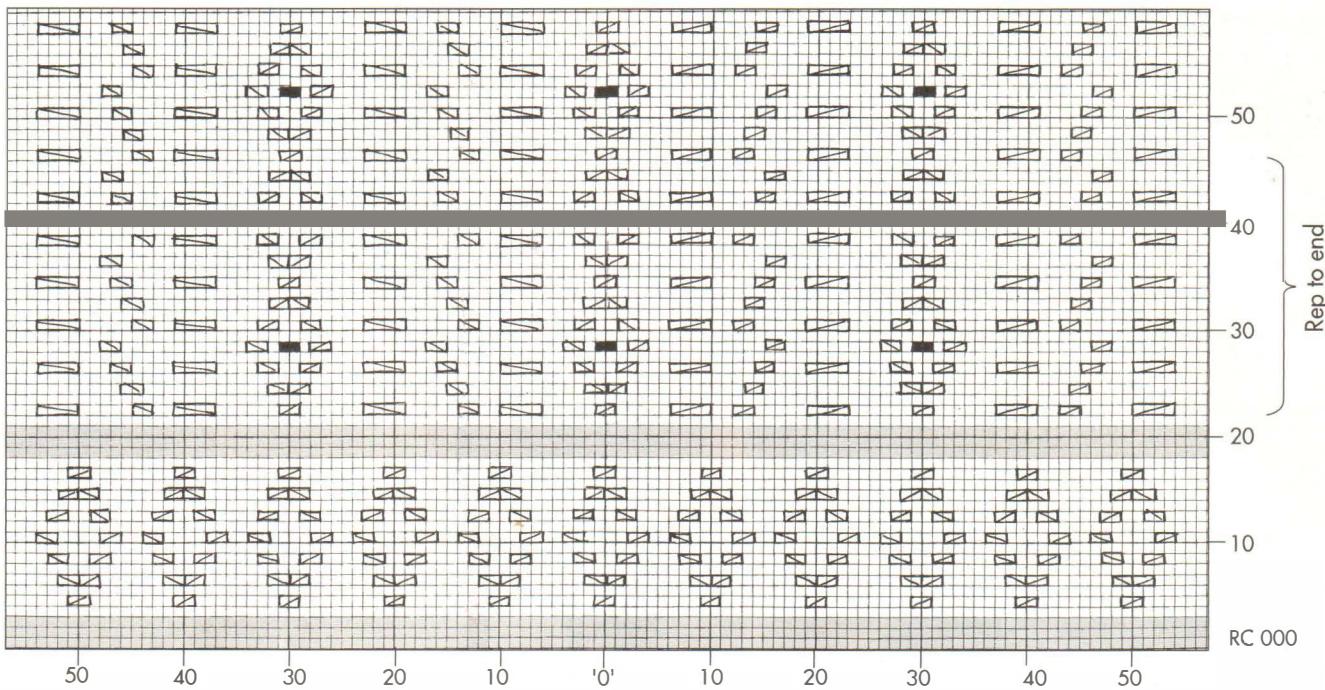
Unravel nylon cord over 16 sts at left (centre neck). Release on WY.

Unravel nylon cord over rem 42[44:46:47:49] sts at right. Reset RC at 83. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

SLEEVES

Push 22 Ns at left and right of centre '0' to WP. 44 Ns.

ckers



KEY TO CHART

1 square = 1 st and 1 row. = cross 1 st at left in front of 1 st at right. = cross 1 st at right in front of 1 st at left.

= cross 2 sts at left in front of 2 sts at right. = cross 2 sts at right in front of 2 sts at left.

= Work bobble over these 2 sts. Using a separate length of MY, K4 rows manually over these 2 sts. Pick up loops from 4 rows below and hang on to corresponding Ns to hold bobble tog. Knot ends of yarn tog.

Rows 1, 2 and 3 and 19, 20 and 21 (tinted on chart) work these rows in reverse st st. Release work on WY, turn and rehang. MY, K3 rows. Release work on WY, turn and rehang. Remove WY. Reset RC as appropriate after WY rows.

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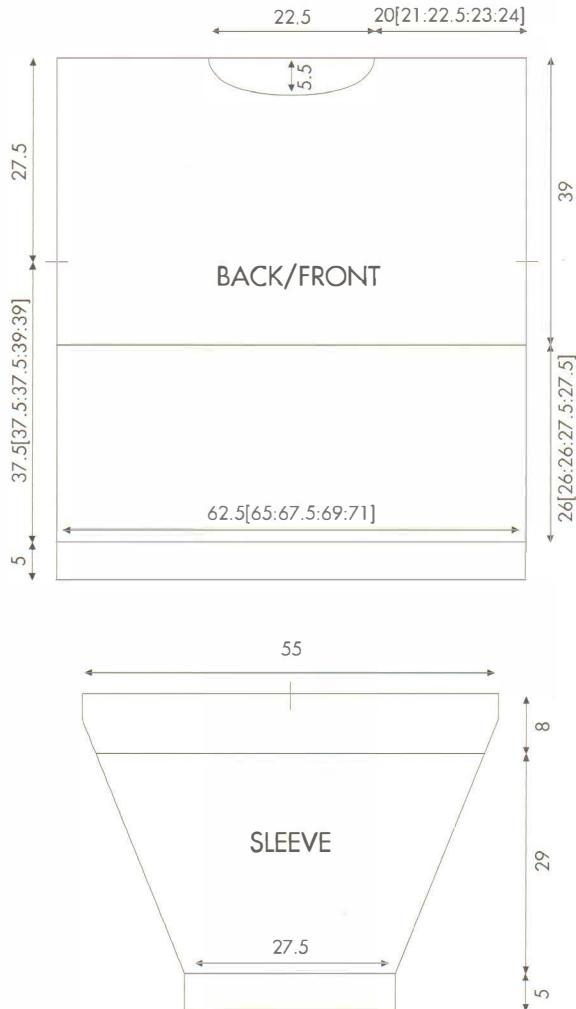
KNITTING MACHINES. Brother, Silver Reed and Knitmaster Weavemasters and some part-exchange and demonstration machines of various makes.

WOOL, ACRYLICS, WOOL + ACRYLICS, AND COTTONS ON CONE Bramwells, Denys Brunton, Forsells, Spectrum, Shamal, Knitmaster, Busby, Royal, Bonnie's, BSK, Egafil and various unnamed yarns from 2/30 to chunky.

LOADS OF ACCESSORIES including lace carriages, tables, colour changers, Intarsia carriages, linkers, punches, mylar sheets, videos, punchcards (blank and patterned), knitleader shapes and patterns, yarn separator, combs, wires, beads, needles, multi-pushers, card clips, buttons, brushes, transfer tools, Toyota tracers and various machine knitting aids.

HUNDREDS OF PATTERN BOOKS including Brother, Forsell, Denys Brunton, Keyto, Bramwell, BSK, Amber, Knitmaster, Patsy, Argyll, Mary Weaver, Kathleen Kinder, Swiss Magic, Spinners Collection etc.

OF INTEREST TO THE TRADE Casio computerised till with stock control, Gestetner Off-set printing machine, manual guillotine (cuts London Directory), loads of printing paper and card, six cone commercial wool winder, one cone commercial wool winder, spare cones, two Salter scales (up to 5 Kilo), Calor gas fires complete with bottles and some spare bottles, stock of Ambersil silicone spray and a car trailer.



Work as given for back from ** to **.

Set RC at 000. Using MT, shape sides by inc 1 st at each end of every foll 4th row, 17 times. 78 sts. K1 row. RC shows 69.

Set RC at 000. Using MT+• and foll chart, work rows 1 to 21 of patt and cont to inc 1 st at each end when RC shows 3 and on every foll 4th row, 5 times in all. 88 sts.

K until RC shows 21.

Mark centre st. Cast off loosely.

NECKBAND

Graft right shoulder seam tog.

Push 82Ns to WP. With wrong side facing, hang back neck over 36Ns, side neck over 15Ns, centre front neck over 16Ns and side neck over rem 15Ns.

Using MY and MT-1, K1 row.

Bring RB in WP. Arrange sts for 2x2 rib. Return empty MBNs to NWP. Hang comb and weights.

Using MT-2/MT-2, K10 rows. Transfer sts to MB.

Using MT-2, K8 rows. Cast off.

TO MAKE UP

Graft rem shoulder seam tog.

Join neckband seam allowing st st section to roll to right side.

Sew in sleeves between markers and matching centre marker to shoulder seam.

Join side and sleeve seams.

NECKBAND

Graft right shoulder seam tog.

Push 82Ns to WP. With wrong side facing, hang back neck over 36Ns, side neck over 15Ns, centre front neck over 16Ns and side neck over rem 15Ns.

Using MY and MT-1, K1 row.

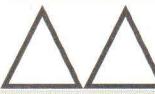
Bring RB in WP. Arrange sts for 2x2 rib. Return empty MBNs to NWP. Hang comb and weights.

Using MT-2/MT-2, K10 rows. Transfer sts to MB.

2

Lady's Patchwork Sweater

ILLUSTRATED ON PAGE 11



MACHINES: These instructions are written for chunky machines without ribber

YARN: Spectrum Astral
FIBRE CONTENT: 63% Cotton, 37% Acrylic

COLOUR: We used Natural (MY)

STOCKISTS: To obtain this yarn, please write to Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, W. Yorks HD7 5BB.

SIZES

To suit size Small[Medium: Large].

GARMENT WEIGHS
869g for medium size.

MAIN TENSION

16 sts and 24 rows to 10cm measured over st st (tension dial approx 6).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATCHWORK SQUARES

Push 8Ns at left and right of centre '0' to WP. 16Ns.

Using MY and e-wrap method, cast on.

Set RC at 000. Using MT and foll either Chart 1 or Chart 2, K23 rows. Cast off.

Where a 'half' square is required use Ns at only one side of centre '0' and foll the appropriate 'half' of chart.

Foll size diagram, knit required number of squares for back, front and sleeves.

JOIN SQUARES TOGETHER

BACK AND FRONT ALIKE

Join pieces tog to form the vertical strips of the patchwork. Commence with first square at lower edge and work upwards. Foll appropriate size diagram for order of patchwork patt.

METHOD

Push 16Ns to WP. With wrong side facing, hang top edge (cast off edge) of first square on to Ns.

With right side facing, hang lower edge (cast on edge) of next square on to Ns.

Using MY and MT+2, K1 row. Cast off using transfer tool method.

Work in this way and you will have 6[8:8] strips for back/front.

Join these strips tog by placing selvedge edges, with wrong sides tog, on to 65Ns.

Using MY and MT+2, K1 row. Cast off using transfer tool method.

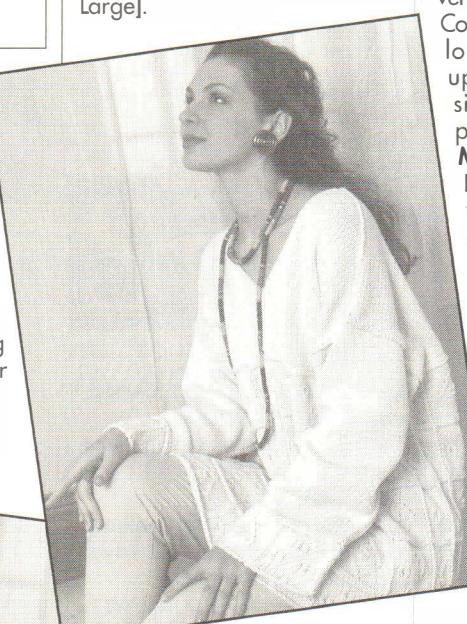
SLEEVES

Join pieces tog to form horizontal strips.

BACK YOKE

Push 86[100:114]Ns to WP. Using MY and e-wrap method, cast on.

Set RC at 000. Using MT, K60 rows.



Finished measurement 107[125:143]cm.
Length 72[72:81.5]cm.

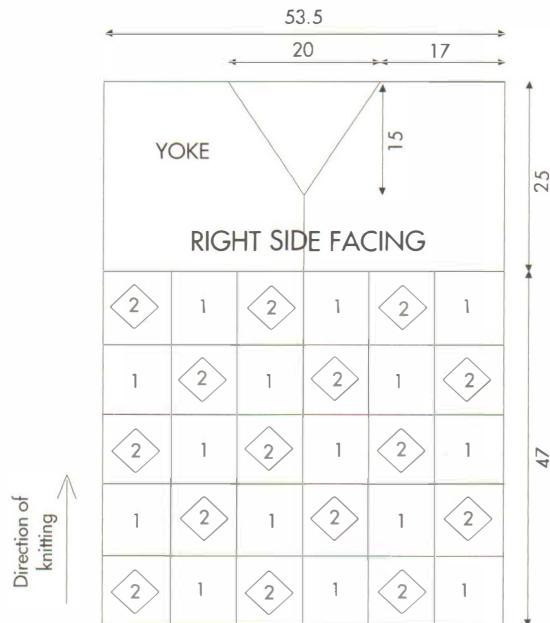
Sleeve seam 47cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

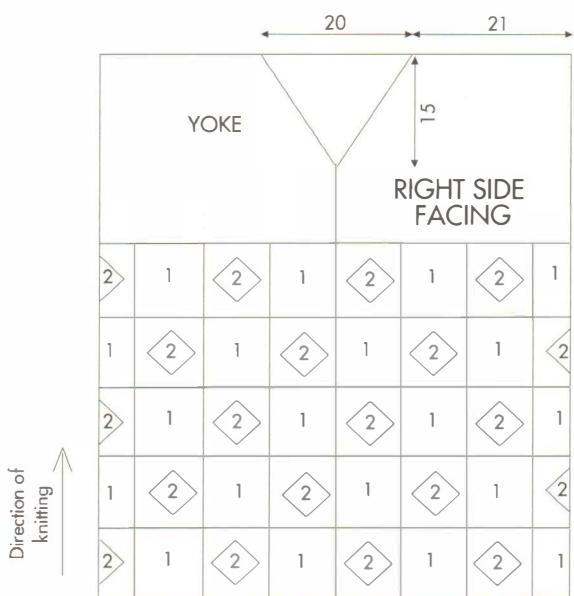
MATERIALS

Spectrum Astral.
9[9:10] x 100g ball in MY.

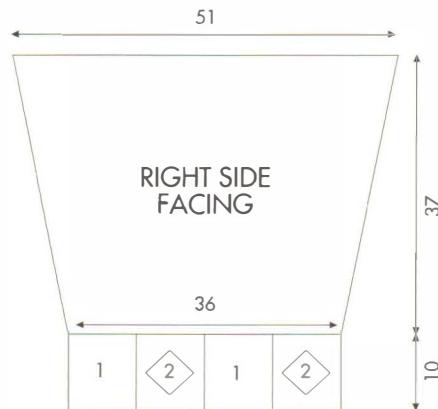
BACK/FRONT — SMALL SIZE



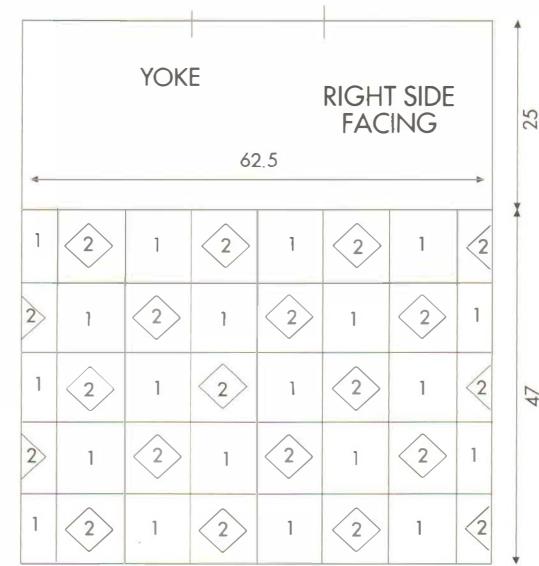
FRONT — MEDIUM SIZE



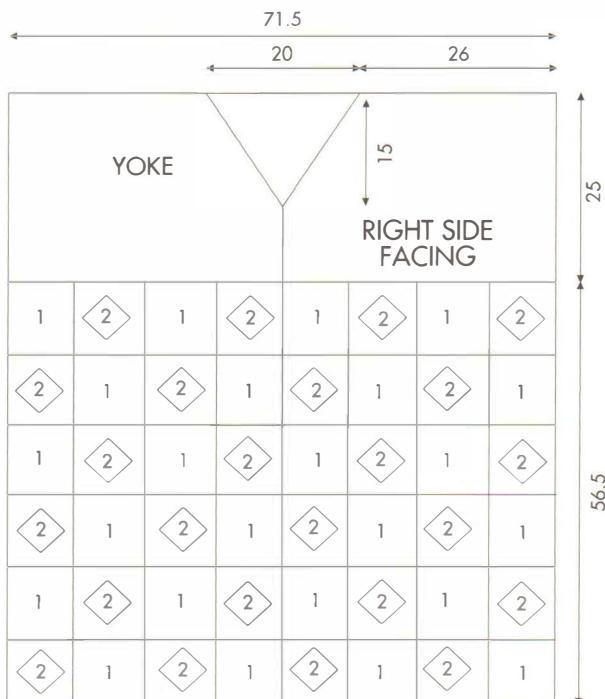
SLEEVE — ALL SIZES



BACK — MEDIUM SIZE



BACK/FRONT — LARGE SIZE



Using a separate length of MY, cast off the centre 32 sts.

Using WY, K a few rows over 27[34:41] sts at right and release from machine.

Rep over rem 27[34:41] sts at left.

JOIN BACK YOKE TO PATCHWORK SECTION

* Push 86[100:114] Ns to WP.

With wrong side facing, hang top edge of patch work section evenly on to Ns.

With right side facing, hang lower edge (cast on edge) of back yoke on to Ns. Using MY and MT+2, K1 row. Cast off using transfer tool method *.

FRONT YOKE RIGHT HALF

Push 43[50:57] Ns to WP.

Using MY and e-wrap method, cast on.

Set RC at 000. Using MT, K24 rows.

SHAPE NECK

Using fully fashioned method, dec 1 st at left edge, K2 rows, 16 times. 27[34:41] sts.

K until RC shows 60. Using WY, K a few rows and release from machine.

LEFT HALF

Work as given for right half, reversing shapings.

JOIN CENTRE FRONT YOKE SEAM

Push 14 Ns to WP. With wrong sides tog, hang centre edges of front yokes evenly on to Ns. Using MY and MT+2, K1 row. Cast off using transfer tool method.

CHART 1

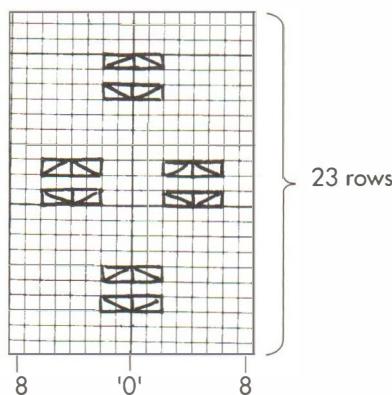
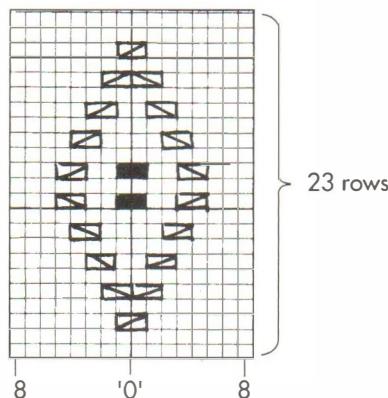


CHART 2



KEY TO CHARTS

1 square = 1 st and 1 row.

= cross st at left in front of st at right.

= cross st at right in front of st at left.

= Work bobble. Using a separate length of MY, manually K4 rows over these 2 sts. Pick up loops from below manual rows and hang on to Ns. Knot ends tog.

JOIN FRONT YOKE TO PATCHWORK SECTION

Work as given for back yoke seaming from * to *.

JOIN SHOULDER SEAMS

Push 27[34:41] Ns to WP.

With wrong side facing, hang back right shoulder sts on to Ns. Remove WY.

With right side facing, hang corresponding front shoulder sts on to Ns. Remove WY.

Using MY and MT+2, K1 row. Cast off sts using latch tool method.

Rep for rem shoulder. Ensure pieces are hung in the same order on to machine.

SLEEVES

Push 58 Ns to WP. Using MY and e-wrap method, cast on.

Set RC at 000. Using MT and fully fashioned method, inc 1 st at each end of every foll 7th row, 12 times. 82 sts.

K until RC shows 88.

JOIN SLEEVES TO ARMHOLE EDGE

With right side facing, hang one armhole edge of back and front yoke evenly on to Ns. Match shoulder seam to centre st. Using MY and MT+2, K1 row. Cast off using transfer tool method.

JOIN SLEEVE TO WRIST PATCHWORK SECTION

Push 58 Ns to WP. With wrong side facing, hang top edge of wrist section evenly on to Ns.

With right side facing, hang lower edge of sleeve on to Ns.

Using MY and MT+2, K1 row. Cast off using transfer tool method.

TO MAKE UP

Join sleeve seam in usual way. Join patchwork section of sleeve seam and side seams on machine. Sew in all loose ends.

3

Lady's Tuck Stitch Top

ILLUSTRATED ON PAGE 17



MACHINES:

These instructions are written for standard gauge punchcard or electronic machines without ribber. We used a Brother 950i

YARN: Bramwell Silky used double throughout

FIBRE CONTENT: 100% Acrylic

COLOUR: We used Lemon (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 96[102:106:110:116]cm.

Length 57[58:59:60:61]cm.

Sleeve seam 12cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Silky.
1 x 500g cone in MY.
8 pearl buttons.

GARMENT WEIGHS

167g for size 91cm.

MAIN TENSION

Steam press swatch, stretching in both directions before measuring.

34 sts and 47 rows to 10cm measured over tuck st patt (tension dial approx 4).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

All st counts include Ladder (NWP) Ns.

Purl side is used as right side. Yarn is used double throughout. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD OR ELECTRONIC PATTERN

Punch card repeating patt so that card will rotate, or fill in electronic sheet before starting to knit.

DECREASING

Where necessary, bring ladder (NWP) N to WP to hold st as it is moved inwards.

INCREASING

Where necessary, fill empty ladder N with heel of end st. K1 row. Transfer ladder st on to next N and return empty N to NWP to keep N sequence correct.

RELEASING WORK ON WASTE YARN

Bring ladder (NWP) Ns to WP. Using WY, K a few rows and release from machine.

BACK

Push 82[86:90:94:98] Ns at left and 83[87:91:95:99] Ns at right of centre '0' to WP. 165[173:181:189:197] Ns.

* Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row. CAR. Using 2 strands of MY and MT-2, K6 rows.

Commencing with the 2nd st in from left, transfer every alt st on to adjacent N at right. Leave empty Ns in WP.

K6 rows.

Make a hem by picking up loops from first row worked in MY and hanging on to corresponding Ns.

Using MT, K1 row.

Insert punchcard and lock on first row or insert electronic sheet and program machine. Arrange sts for patt as indicated under punchcard/electronic charts. Return empty Ns to NWP.

K1 row to select. CAR.

Set RC at 000. Release punchcard. Set carriage for tuck st knitting. Work in patt *.

K160 rows.

SHAPE ARMHOLES

Cast off 8 sts behind sinker pegs at beg of next 2 rows.

Dec 1 st at each end, K1 row, 8 times.

Dec 1 st at each end, K2 rows, 9 times.

115[123:131:139:147] sts.

K until RC shows 255[259:263:269:273]. CAL.

SHAPE NECK

Make a note of position in patt.

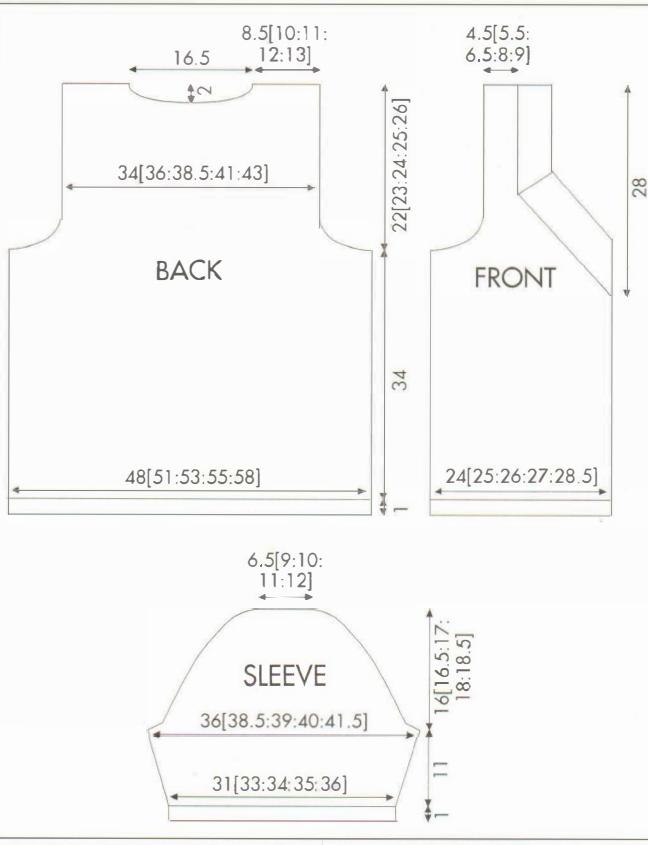
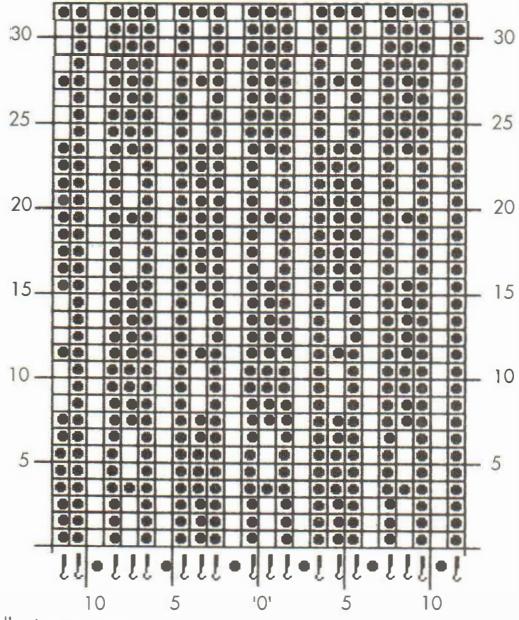


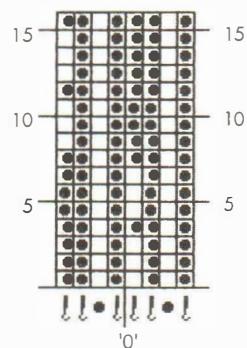
CHART FOR PUNCHCARD PATTERN



Needle Arrangement

Transfer st on N marked ● to adjacent N, return empty N to NWP

CHART FOR ELECTRONIC PATTERN



Needle Arrangement

Transfer st on N marked ● to adjacent N, return empty N to NWP

Reproduced courtesy of Brother

Set carriage to hold. Push 79[83:87:91:95] sts at right to HP.

Cont on rem 36[40:44:48:52] sts at left for first side.

K2 rows.

Push 3 Ns at neck edge to HP, K2 rows.

Push 2 Ns at neck edge to HP, K2 rows, twice.

K1 row. Bring ladder (NWP) Ns to WP. Using WY, K a few rows over 29[33:37:41:45] shoulder sts and release from machine.

Return 36[40:44:48:52] Ns at right from HP to WP. Reset RC at 255[259:263:269:273].

Starting at correct position in patt, complete to correspond with first side, reversing shapings.

Cancel hold. Bring ladder (NWP) Ns to WP. Using WY, K a few rows over rem 57 neck sts and release from machine.

RIGHT FRONT

Push 38[42:42:46:46] Ns at left and 43[43:47:47:51] Ns at right of centre '0' to WP. 81[85:89:93:97] Ns.

Work as given for back from * to *.

K until RC shows 132[136:140:146:150].

SHAPE NECK

Place a marker at right edge. Dec 2 sts at right, K3 rows, 18 times.

Dec 2 sts at right, K4 rows, twice.

Dec 1 st at right.

At the same time, when RC shows 161. CAL.

SHAPE ARMHOLE

Cast off 8 sts (as before) at beg of next row. K1 row.

Dec 1 st at left edge, K1 row, 8 times.

Dec 1 st at left edge, K2 rows, 9 times.

K until RC shows 198[202:206:212:216]. Place a marker at right edge.

K until RC shows 264[268:272:278:282]. 15[19:23:27:31] sts.

Bring ladder Ns to WP. Using WY, K a few rows and release from machine.

LEFT FRONT

Push 42[42:46:46:50] Ns at left and 39[43:43:47:47] Ns at right of centre '0' to WP. 81[85:89:93:97] Ns.

Work as given for right front, reversing shapings.

BACK NECKBAND

Push 28 Ns at left and 29 Ns at right of centre '0' to WP. 57 Ns. Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row.

Using 2 strands of MY and MT-2, K4 rows.

*** Transfer every alt st on to

adjacent N at right, beg with 2nd st in from left edge. Leave empty Ns in WP ***.

K4 rows.

Pick up loops from first row worked in MY and hang on to corresponding Ns.

With wrong side facing, hang back neck sts on to Ns. Remove WY.

Using MT, K1 row. Using T10, K1 row. Cast off using latch tool method.

**FRONT NECKBAND
LOWER 'V' SECTION
(KNIT TWO)**

Push 30 Ns at left and 31 Ns at right of centre '0' to WP. 61 Ns. Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row. Set RC at 000.

Using 2 strands of MY and MT-1, K2 rows.

** Using fully fashioned method, dec 1 st at right edge, K1 row, 4 times. K1 row **.

Rep from ** to **, 3 times more and at the same time, when RC shows 2, dec 1 st at left edge fully fashioned method, K3 rows, 7 times in all. RC shows 23.

38 sts.

■ Work as given for back neckband from *** to ***.

K4 rows.

Work as given for back neckband from *** to ***.

K4 rows.

Work as given for back neckband from *** to ***.

Pick up loops of eyelets from row below first transfer row and hang on to empty Ns. K1 row. RC shows 32 ■.

Using fully fashioned method, inc 1 st at left edge, K3 rows, 7 times and at the same time, inc at right edge as follows:

When carriage is at right, e-wrap next N to inc 1 st or when carriage is at left, use fully fashioned method to inc 1 st.

Inc 1 st at right, K1 row, 4 times. K1 row.

Rep these last 5 rows, 3 times more. 61 sts. RC shows 53.

K1 row.

Pick up loops from first row worked in MY and hang on to corresponding Ns. Remove WY. With wrong side facing, hang left front neck edge from marker to marker evenly on to Ns.

Using MT, K1 row. Using T10, K1 row. Cast off using latch tool method.

Rep for right front, reversing all shapings and working eyelet transfer from right to left.

**SIDE SECTION
(KNIT TWO)**

Push 22 Ns at left and 23 Ns at right of centre '0' to WP. 45 Ns. Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row.
Set RC at 000. Using 2 strands of MY and MT-1, K2 rows.
Using fully fashioned method, dec 1 st at right edge, K3 rows, 7 times. 38 sts.
Work as given for lower 'V' section from ■ to ■. Using fully fashioned method, inc 1 st at right edge, K3 rows, 7 times. 45 sts. RC shows 53.

K1 row.
Pick up loops from first row worked in MY and hang on to corresponding Ns.

Remove WY.
With wrong side facing, hang rem straight section of left front neck edge from marker to shoulder evenly on to Ns.

Using MT, K1 row.
Using T10, K1 row. Cast off using latch tool method.
Rep for right front, reversing shapings and direction of eyelet transfers.

Mattress stitch bands tog.

FRONT BAND (KNIT TWO)

Push 55[57:59:62:63] Ns at left and 56[58:60:62:64] Ns at right of centre '0' to WP. 111[115:119:123:127] Ns.

Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row.
Set RC at 000. Using 2 strands of MY and MT-1, K6 rows.
Commencing with the 2nd st in from left, transfer every alt st on to adjacent N at right. Leave empty Ns in WP.
K6 rows.

Make a hem by picking up loops from first row worked in MY and hanging on to corresponding Ns.

With wrong side facing, hang left front edge evenly on to Ns, placing edges of neckband over 22 Ns.

Using MT, K1 row. Using T10, K1 row. Cast off using latch tool method.
Rep for right front.

SLEEVES

Push 52[56:57:59:61] Ns at left and 53[57:58:60:62] Ns at right of centre '0' to WP. 105[113:115:119:123] Ns.

Work as given for back from * to *.

K4 rows.
Inc 1 st at each end, K4 rows, 9 times.
123[131:133:137:141] sts.

K until RC shows 52.

SHAPE TOP

Cast off 8 sts behind sinker pegs at beg of next 2 rows.

Dec 1 st at each end, K3 rows, 8[10:12:16:18] times.

Dec 1 st at each end, K2 rows, 16[14:12:8:6] times.

3

Lady's Tuck Stitch Top

For instructions
see page 15



Lemon Topping

Dec 1 st at each end, K1 row, 18 times.

RC shows 128[130:132:136:138]. 23[31:33:37:41] sts. Cast off behind sinker pegs.

TO MAKE UP

With wrong side facing, block pieces out to correct measurements and steam press.

JOIN SHOULDER SEAMS

Push 15[17:19:21:23] Ns at left and 16[18:20:22:24] Ns at

right of centre '0' to WP. 31[35:39:43:47] Ns.

With right side facing, hang back right shoulder sts on to Ns and edge of back neckband over 2 Ns. Remove WY.

With wrong side facing, hang corresponding front shoulder sts on to 15[19:23:27:31] Ns and edge of neckband over rem 16 Ns.

Using 2 strands of MY and MT, K1 row. Using T10, K1 row.

Cast off using latch tool method.
Rep for rem shoulder sts.

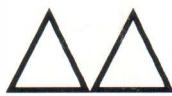
Sew in sleeves.
Join side and sleeve seams.

Overlap front bands. Pin in position matching depth of neckband. On inside, stitch bands neatly in place.

Give a final press.
Sew on buttons, passing through all layers of bands. Attach 3 over neckband depth and 5 along rem of front band.

4

Lady's Cabled Top



MACHINES: These instructions are written for standard gauge machines with ribber

YARN: Many A Mickle 4 ply Plain Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Lemon (MY)

STOCKISTS: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 93[96:102:107:113]cm.

Length 43[43.5:44:44.5:45]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 4 ply Plain Cotton.

250[250:300:300:350]g in MY.

3 buttons.

GARMENT WEIGHS

225g for size 91cm.

MAIN TENSION

Wash, dry and lightly press tension swatch before measuring.

30 sts and 37 rows to 10cm measured over patt (tension dials approx 8/8).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Purl side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Arrange sts as shown in

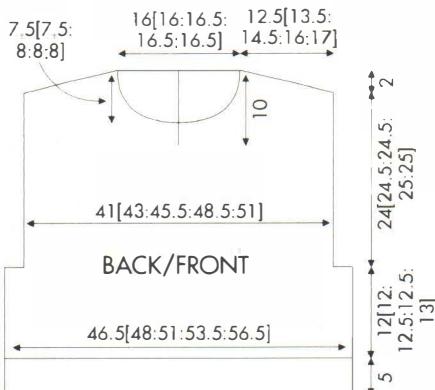


CHART FOR CABLES

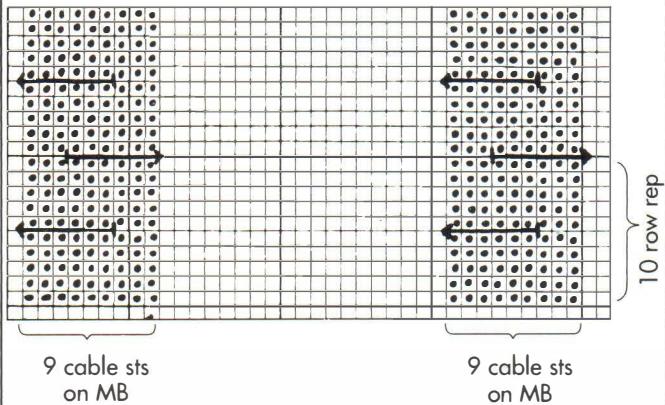


Diagram 1. Then foll chart, work cables over each group of 9 MB sts. Keep sequence correct throughout.

BACK

* With RB in position, set machine for 2x2 rib. Push 69[72:76:80:84]Ns at left and 70[73:77:81:85]Ns at right of centre '0' on MB to WP. 139[145:153:161:169]Ns. Push corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-6/MT-6, K24 rows. Arrange sts for patt as shown in Diagram 1.

Set RC at 000. Foll chart and using MT/MT, work in patt. K 44[44:46:46:48] rows.

SHAPE ARMOHOLE

Cast off 8 sts at beg of next 2 rows. 123[129:137:145:153]sts*.

K until RC shows 106[106:110:110:110].

SIZES 96[101:106]cm ONLY

Work cable.

ALL SIZES

Make a note of position in patt. Set both carriages to hold. Disconnect RC.

Push 62[65:69:73:77]Ns at right of centre '0' to HP.

Using WY, K a few rows over rem 61[64:68:72:76]sts at left

of centre '0' and release from machine.

Cancel hold. Reconnect RC. CAR. Cont in patt, cabling only the 2 outer groups of MB sts. Using a separate length of MY, cast on 2 sts at inside edge (facing).

K until RC shows 132[134:136:138:140]. CAR.

SHAPE SHOULDER

Cast off 8[7:10:10:10]sts at beg of next row. K1 row.

Cast off 8[9:9:10:11]sts at beg of next and every foll alt row, 4 times in all. K1 row.

Transfer sts to MB.

Using WY, K a few rows over rem 24[24:25:25:25]neck sts and release from machine.

Push 61[64:68:72:76]Ns at left of centre '0' to WP.

Rehang rem half of work on to Ns and then arrange for patt.

Reset RC at 106[106:110:110:110].

Cast on 3 sts at inside edge. Complete to correspond with first half, reversing shapings.

FRONT

Work as given for back from * to *.

K until RC shows 112[114:114:116:116]. CAR.

SHAPE NECK

Make a note of position in patt. Set carriages to hold.

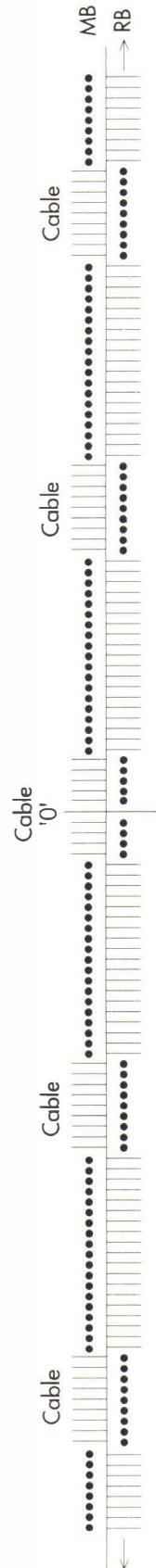


DIAGRAM 1

Push 71[74:78:82:86]Ns at left to HP. Cont over rem 52[55:59:63:67]sts at right for first side. Dec 1 st at neck edge, K1 row, 12[12:13:13:13] times. 40[43:46:50:54]sts. K until RC shows 132[134:136:138:140]. CAR.



Lemon Topping

SHAPE SHOULDER

Cast off 8[7:10:10:10] sts at beg of next row.

K1 row.

Cast off 8[9:9:10:11] sts at beg of next and every foll alt row, 3 times in all. K1 row. Cast off rem 8[9:9:10:11] sts. Return 9 Ns at left and 10 Ns at right of centre 'O' to WP (19 sts). Using WY, K a few rows and release from machine. CAL. Cancel hold.

Reset RC at 112[114:114:116:116]. Keeping cable patt correct, complete to correspond with first side, reversing shapings.

ARMHOLE BANDS

(KNIT TWO)

Join shoulder seams.

With RB in position, set machine for 2x2 rib.

Push 156[160:160:162:162] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-6/MT-6, K16 rows.

Transfer sts to MB.

With wrong side facing, hang armhole edge, excluding cast off sections, evenly on to Ns. Using MT+2, K1 row.

Cast off.

NECKBAND

With RB in position, set machine for 2x2 rib.

Push 122[122:128:128:130] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib with the 2 centre Ns on MB.

Using MY, cast on and K3 tubular rows.

Transferring sts as required, place last 8[8:7:7:8] sts at each end on to RB.

Set RC at 000. Using MT-4/MT-4, K34 rows.

Transfer sts to MB.

With wrong side facing, hang half of neck edge on to half of Ns, ensuring centre back opening is at outside edge.

Push rem half of Ns to HP.

Set carriage to hold. Using MT+2, K1 row. Cast off.

Manually return Ns from HP to WP. Cancel hold. Join rem half of neck edge to rem half of neckband.

TO MAKE UP

Wash and dry pieces. With wrong side facing, block out to correct measurements and press. Join side of armhole bands to cast off edges of armholes.

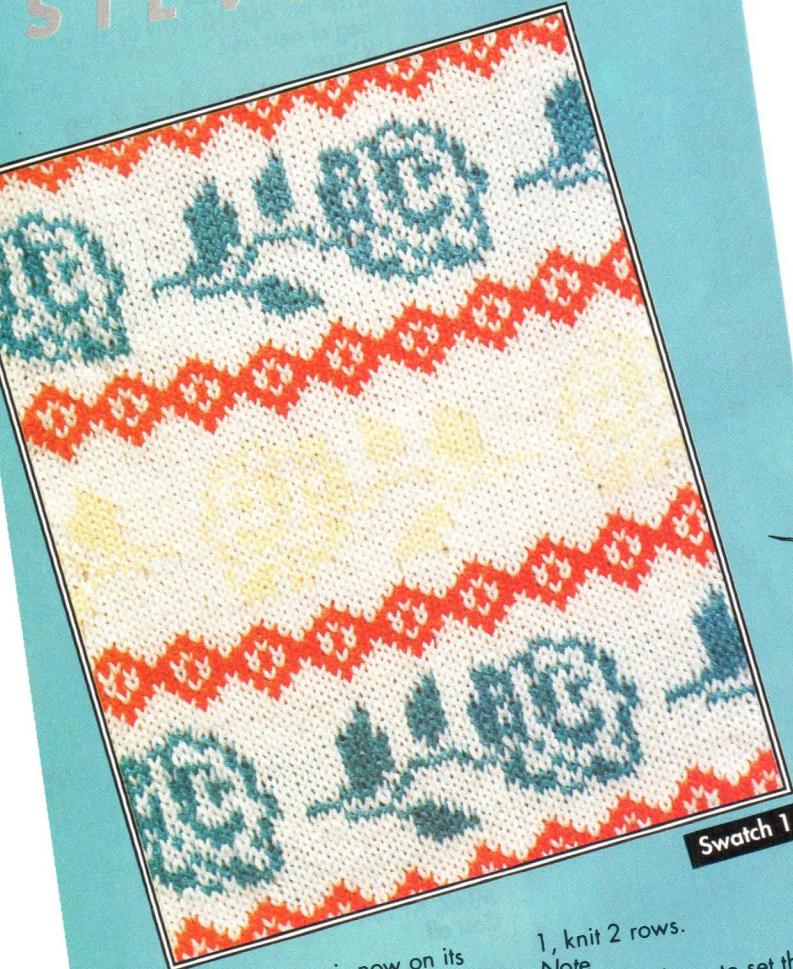
Join side seams.

Fold back facings along edges of centre back opening.

Make 3 button loops along edge of neckband. Sew on buttons.

SILVER REED

MACHINES



Spring is now on its way and I thought it would be nice to knit something with a Spring feeling. So I have chosen a floral theme, both in Fair Isle and lace.

Swatch 1

Let us start with our Fair Isle floral swatch. Inspection light on. Using the basic set of patterns which come with your EC1 Pattern Controller, insert design sheet 2 and set to row 1 of pattern 14. Set pattern width indicators to 30 and 60. Buttons 1 left and 2 left. Needle 1 cam at needle 15 left of centre '0'.

Note I have put the needle 1 cam here so that I can have a whole rose in the centre of the swatch. The needle 1 cam represents the left edge of the pattern on the design sheet. Point cams at edge of knitting. Using white 4 ply, cast on 30 stitches each side of centre '0' and knit a few rows.

Set carriage for Fair Isle. Inspection light off. With white 4 ply in feeder 1 and orange 4 ply in feeder 2, knit 4 rows.

* With white 4 ply in feeder

1, knit 2 rows.

Note
You do not have to set the carriage for stocking stitch to knit these two plain rows. If you switch the inspection light on, you will see that the next two rows have no black rectangles on them. This means that every stitch will knit in the yarn in feeder 1. Remember to switch the inspection light off before you continue.

With white 4 ply in feeder 1 and green 4 ply in feeder 2, knit 15 rows.

With white 4 ply in feeder 1, knit 2 rows.

Tip
If you are nervous about knitting these two rows without feeder 2, leave it in feeder 2. It will not knit. Or, switch the inspection light on and check that the next two rows have no black rectangles on them.

With white 4 ply in feeder 1 and orange 4 ply in feeder 2, knit 8 rows.

Set button 2 to right. This will reverse the direction of the rose when we come to knit it. I thought it would be more interesting to have the roses facing in different directions.

With white 4 ply in feeder 1, knit 2 rows.

With white 4 ply in feeder 1

and lemon 4 ply in feeder 2, knit 15 rows.

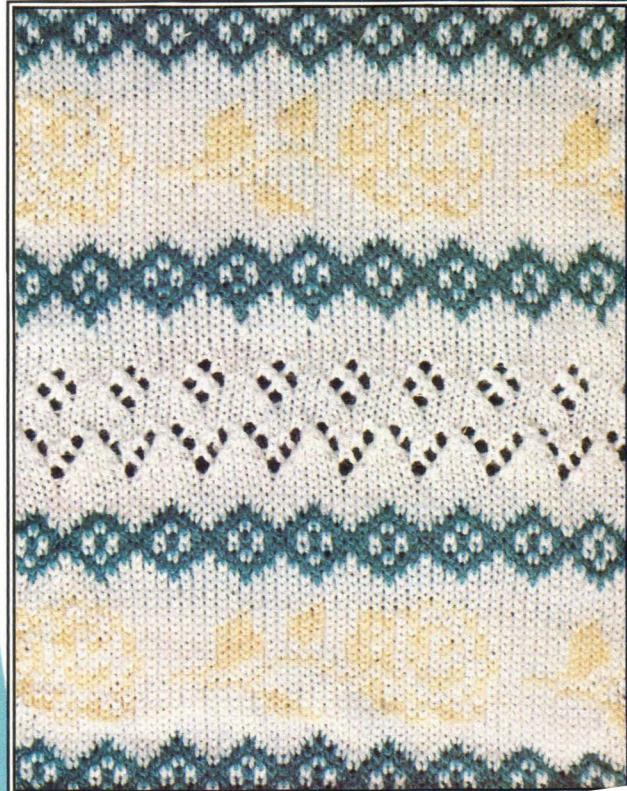
With white 4 ply in feeder 1, knit 2 rows.

knit 8 rows.
Set button 2 to left *.
Repeat from * to * throughout.

Swatch 2

We are now going to

Swatch 2



Laraine combines Fair Isle and lace for seasonal appeal

Big Florals

combine our floral Fair Isle with a floral lace pattern. Quite an unusual combination because it involves changing carriages, but it is not too tricky if you concentrate and the effect is worth it.

Let us start with the Fair Isle section of the pattern.

Inspection light on.

Insert design sheet 2 and set to row 1 of pattern 14.

Set pattern width indicators to 30 and 60.

Buttons 1 left and 2 left.

Needle 1 cam at 15 left of centre '0'.

Point cams 2 stitches in from the edge of the knitting.

Note

I have done this so we do not have to move the point cams when we come to knit the lace section. There is no harm in having a couple of plain

stitches at the edge of your Fair Isle when knitting a swatch.

Using white 4 ply, cast on 30 stitches each side of centre '0' and knit a few rows ending with carriage at right.

Set carriage for Fair Isle.

Inspection light off.

With white 4 ply in feeder 1 and green 4 ply in feeder 2, knit 4 rows.

* With white 4 ply in feeder 1, knit 2 rows.

With white 4 ply in feeder 1 and lemon 4 ply in feeder 2, knit 15 rows.

With white 4 ply in feeder 1, knit 2 rows.

With white 4 ply in feeder 1 and green 4 ply in feeder 2, knit 8 rows.

With white 4 ply in feeder 1, knit 1 row.

Carriage at right.

We are now going to knit the lace section.

Inspection light on.

Remove design sheet 2.

Using the basic set of patterns which come with your LC580 Lace Carriage, insert design sheet 4L and set to row 1 of

pattern 14.

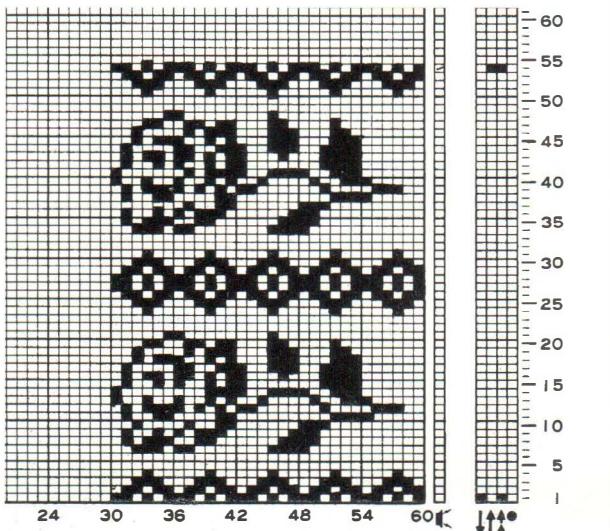
Set pattern width indicators to 0 and 6.

Move needle 1 cam to needle 12 at left of centre '0'.

Note

We are moving the needle 1 cam to this position so that the

PATTERN 14



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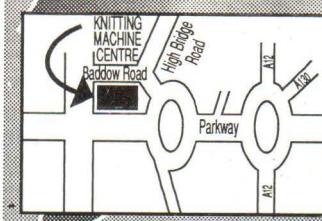
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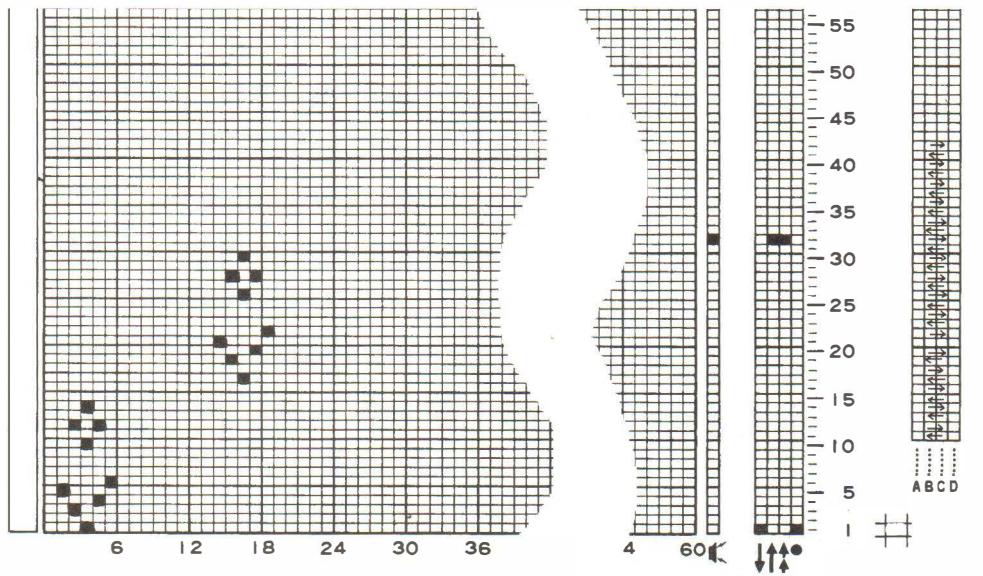
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LACE PATTERN



lace flowers will be positioned centrally between the diamonds.

Remove curl cord and yarn from the carriage and remove the carriage from the bed. Put lace carriage on to the bed and plug in the curl cord. Hang lace weights on to the knitting.

Note
If you have the rubber attached, remember the knitting should hang in front of the rubber when knitting lace.
Set carriage for stocking stitch.
Using white 4 ply, knit 4 rows.

Set carriage to L for plain lace.
Inspection light on.
Knit 16 rows.
We have now finished the lace section and are going to repeat the Fair Isle section.
Inspection light on.
Remove design sheet 4L.
Insert design sheet 2 and set

to row 21 of pattern 14.
Set pattern width indicators to 30 and 60.
Move needle 1 cam to needle 15 at left of centre '0'.
Remove curl cord and yarn from the carriage and remove the lace carriage from the bed.
Put knitting carriage on to the bed and plug in the curl cord.
Inspection light off.
Set carriage for Fair Isle.
With white 4 ply in feeder 1, knit 2 rows.
With white 4 ply in feeder 1 and green in feeder 2, knit 8 rows *.
Repeat from * to * throughout.

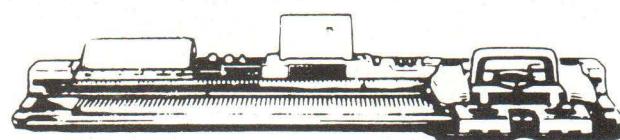
There, that was not too difficult, was it? Why not try combining some different Fair Isle and lace patterns to create your own Spring fabrics.

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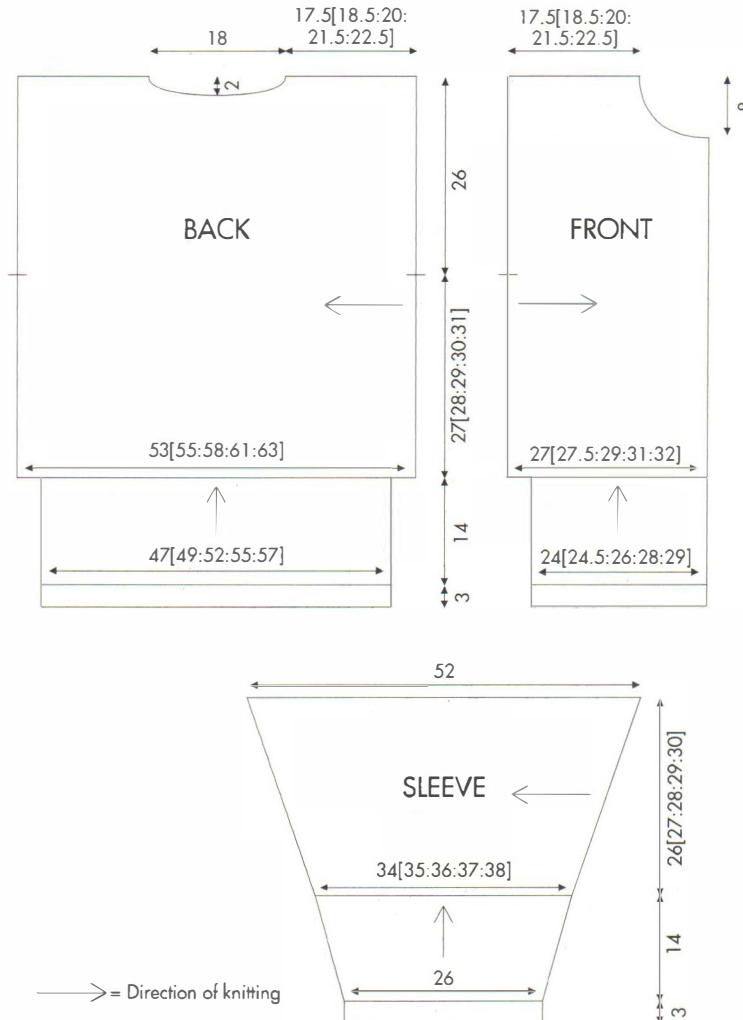


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Using MT-6/MT-6, K14 rows. Transfer sts to MB. Inc 1 st at left edge. 112[116:124:130:134] sts. Using MT, K1 row. Insert punchcard and lock on first row. K1 row to select. CAR. Set RC at 000. Release punchcard. Set machine for weaving. Work in patt. K until RC shows 48 **. With wrong side facing, hang lower edge of back from marker to marker evenly on to Ns. Using MC, manually K the row making long loops. Cast off using latch tool method.

RIGHT FRONT (KNITTED SIDEWAYS)

Work as given for back from * to * placing marker for armhole on appropriate st at left of centre '0'. Using MC and MT, K2[2:6:2:6] rows. Insert punchcard and lock on first row. Set machine for patt. K1 row to select. Release punchcard. Set machine for weaving. Work in patt. K until RC shows 11. Place a marker at right edge. K until RC shows 65[67:73:79:83] CAL.

SHAPE NECK

Cast off 5 sts at beg of next row. K1 row. Cast off 1 st at beg of next and every foll alt row, 8 times in all. K1 row. Cast off 2 sts at beg of next row. K1 row. Cast off 3 sts at beg of next row. 108[110:112:114:116] sts. K until RC shows 97[99:103:111:115]. Set machine for st st. K 0[0:2:0:0] rows. Cast off loosely behind sinker posts.

LEFT FRONT

Work as given for right front, reversing needle settings and shapings. Commence neck shaping when RC shows 66[68:74:80:84].

SPECIAL NOTE

Commence weaving patt sequence with B[B:A:B:A] to maintain colour continuity with back.

FRONT — LOWER SECTION (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 27[28:30:31:32] Ns at left and 28[29:31:32:33] Ns at right of centre '0'

on MB to WP. 55[57:61:63:65] Ns.

Work as given for back — lower section from ** to **. With wrong side facing, hang lower edge of front from marker to centre front edge evenly on to Ns. Using MC, manually K the row making long loops. Cast off using latch tool method.

SLEEVES

Push Ns 31-20[32-19:33-18:34-17:35-16] at left of centre '0' to WP. 12 Ns.

Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Push Ns forward. Using MC, work an e-wrap cast on. Using MC and MT, K1 row to the left.

Set RC at 000. Inc 1[1:1:2:2] sts at right edge on every row, 14[8:2:22:17] times and then inc 2[2:2:3:3] sts at right edge on every row, 18[22:26:4:8] times.

At the same time, when RC shows 4, insert punchcard and lock on first row. Set machine for patt. K1 row to select. Release punchcard. Set machine for weaving. Work in patt.

K until RC shows 32[30:28:26:25], shaping complete. 62[64:66:68:70] sts.

K until RC shows 93. Place a marker at left edge. K until RC shows 154[156:158:160:161]. Where necessary use a separate length of MC to cast off sts at opposite side to carriage. Cast off 2[2:2:3:3] sts at right edge on every row, 18[22:26:4:8] times.

Cast off 1[1:1:2:2] sts at right edge on every row, 14[8:2:22:17] times. RC shows 186. 12 sts. Cast off loosely behind sinker posts.

SLEEVES — LOWER SECTION

With RB in position, set machine for 1x1 rib. Push 30 Ns at left and 31 Ns at right of centre '0' on MB to WP. 61 Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-6/MT-6, K14 rows.

Transfer sts to MB. Inc 1 st at left edge. 62 sts.

Using MT, K1 row. Insert punchcard and lock on first row. Set machine for patt. K1 row to select.

Release punchcard. Set RC at 000. Set machine for weaving. Work in patt. Inc 1 st at each end of every foll 6th[5th:4th:4th:4th] row, 3[8:12:9:6] times and then on every foll 5th[4th:0:3rd:3rd] row, 6[2:0:4:8] times.

RC shows 48. 80[82:86:88:90] sts.

With wrong side facing and matching centre marker to centre '0', hang lower edge of sleeve evenly on to Ns. Using MC, manually K1 row making long loops. Cast off using latch tool method.

With wrong side facing and matching centre marker to centre '0', hang lower edge of sleeve evenly on to Ns. Using MC, manually K1 row making long loops. Cast off using latch tool method.

SIDE VENT BAND (KNIT FOUR)

With RB in position, set machine for 1x1 rib. Push 22 Ns at left and 23 Ns at right of centre '0' on MB to WP. 45 Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-6/MT-6, K14 rows.

Transfer sts to MB. Using MT-1, K1 row.

With wrong side facing, hang side edge of back — lower section evenly on to Ns.

Using MC, manually K the row making long loops. Cast off using latch tool method.

Rep for rem 3 sides of lower sections.

NECKBAND

Join shoulder seams.

Push 63Ns at left and 64Ns at right of centre '0' to WP. 127Ns.

With right side facing, hang neck edge evenly on toNs.

Using MC and MT-1, K1 row.

Bring RB into WP. Arrange sts for 1x1 rib. Return empty MB Ns to NWP. Hang comb and weights.

Set RC at 000. Using MT-6/MT-6, K4 rows.

Using MT-7/MT-7, K4 rows.

Using MT-8/MT-8, K4 rows.

Using MT-9/MT-9, K6 rows.

Using MT-8/MT-8, K4 rows.

Using MT-7/MT-7, K4 rows.

Using MT-6/MT-6, K4 rows.

RC shows 30.

Transfer sts to MB.

Using MT-4, K1 row.

Using MT-3, K1 row.

Using MT-2, K1 row.

Using WY, K a few rows and release from machine.

Steam press st st rows to set sts.

Fold band in half to right side.

Backstitch in place through open loops of last row worked in MC.

BUTTON BAND

With RB in position, set machine for 1x1 rib. Push 19Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-7/MT-7, K254[258:262:266:270] rows. Cast off.

BUTTONHOLE BAND

Work as given for button band making a 2 st buttonhole at centre of band when RC shows 3[5:5:7:5], 34[36:33:35:31], 65[67:61:63:57], 96[98:89:91:83], 127[129:117:119:109], 158[160:145:147:135], 189[191:173:175:161], 220[222:201:203:187], 251[253:229:231:213], -[-:257:259:239], -[-:-:265]. 9[9:10:10:11] buttonholes.

TO MAKE UP

Allow front bands to relax overnight.

Pin bands evenly along centre front edges. Stitch neatly in place.

Sew in sleeves between markers. Join tops of side vent bands to garment. Join side and sleeve seams. Sew on buttons.

Wash garment. Rinse and spin. Pull firmly to correct size and shape. Smooth flat on to a towel and leave to dry.

Lightly steam pressing particular attention to lower edges stretching ribs slightly to ensure they lie flat.

5

Woven Cardigan

For instructions
see page 23



Lady's Fair Isle Sweater



MACHINES: These instructions are written for standard gauge punchcard machines with rubber

MACHINES WITHOUT

RIBBER: See page 113

YARN: AK Yarns 4 ply Plain Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Mint (MC) and White (C)

STOCKISTS: To obtain this yarn, please write to AK Yarns, 30 Brindley Road, Dodwells Bridge Industrial Estate, Hinckley, Leics LE10 3BY

SIZES

To suit bust 81-86[91-96:96-101:101-106]cm.

Finished measurement 96[103:111:118]cm.

Length 72cm.

Sleeve seam 48[48:48.5:48.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

AK Yarns 4 ply Plain Cotton.

1 x 500g cone in MC.

1 x 500g cone in C.

GARMENT WEIGHS

476g for size 91-96cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

33 sts and 41 rows to 10cm measured over Fair Isle patt (tension dial approx 6••).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should



Take a second look

not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card as given for Man's Garter Carriage Polo Shirt, Pattern 13 on page 87, before starting to knit.

BACK

With RB in position, set machine for 1x1 rib. Push 79[85:92:98] Ns at left and 78[84:91:97] Ns at right of centre '0' on MB to WP. 157[169:183:195] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-400/MT-400, K23 rows.

Transfer sts to MB. Increase 1 st at right. 158[170:184:196] sts.

Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row to select. CAR.

Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.

K278 rows.

Using a separate length of MC, cast off the centre 50[50:54:54] sts.

Using WY, K a few rows over 54[60:65:71] sts at right and release from machine.

Rep over rem 54[60:65:71] sts at left.

FRONT

Work as given for back until RC shows 250. CAR.

SHAPE NECK

Make a note of row on punchcard. Using a separate length of MC, cast off the centre 24[24:26:26] sts. Using nylon cord, K67[73:79:85] sts at left by hand taking Ns down into NWP. Cont on rem 67[73:79:85] sts at right for first side.

Dec 1 st at neck edge on every foll alt row, 13[13:14:14] times. 54[60:65:71] sts.

K until RC shows 278.

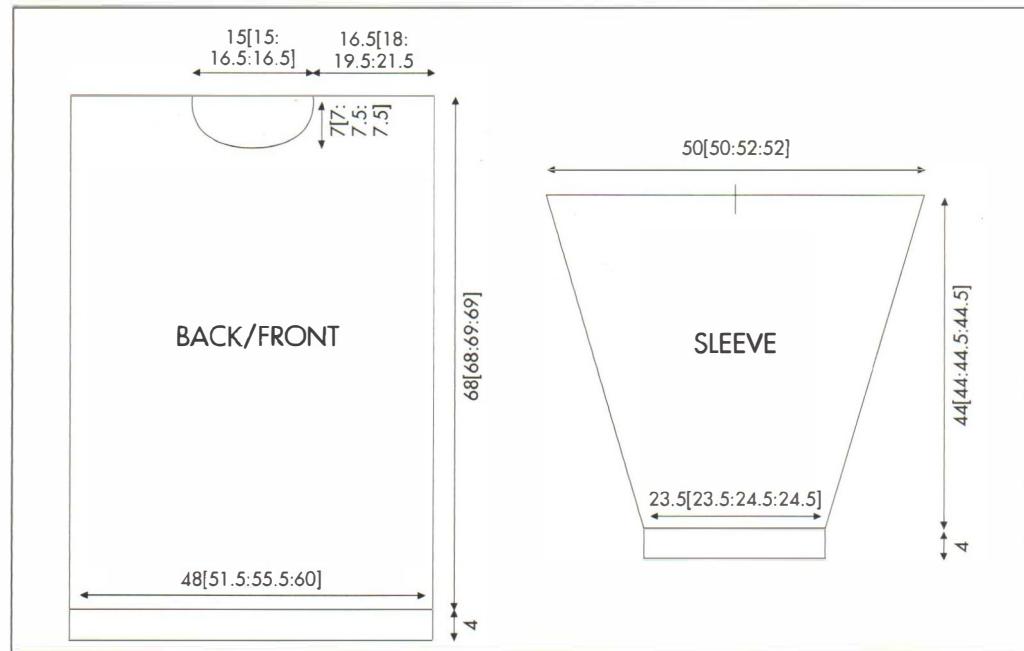
Using WY, K a few rows and release from machine.

Unravel nylon cord over sts



7
Lady's Cotton
Sweater

For instructions
see page 29



at left. Reset punchcard on row previously noted.

Reset RC at 250. Complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 39[39:41:41] Ns at left and 38[38:40:40] Ns at right of centre '0' on MB to WP. 77[77:81:81] Ns.

Push corresponding Ns on RB to

WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4••/MT-4••, K23 rows.

Transfer sts to MB.

Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row to select. CAR.

Set RC at 000. Release punchcard. Set carriage for Fair

Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.

Shape sides by inc 1 st at each end of every foll 4th row, 44[44:45:45] times.

165[165:171:171] sts.

K until RC shows 180[180:182:182]. Mark the centre st and cast off loosely.

NECKBAND

With RB in position, set machine

for 1x1 rib. Push 141[141:147:147] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4••/MT-4••, K31 rows.

Transfer sts to MB. Using MT, K1 row.

Using WY, K a few rows and release from machine.

JOIN SHOULDER SEAMS

Push 54[60:65:71] Ns to WP. With right side facing, hang back right shoulder sts on to Ns. Remove WY.

With wrong side facing, hang corresponding front shoulder sts on to Ns. Remove WY.

Using MC and MT+1, K1 row. Cast off.

Rep for left shoulder sts.

TO MAKE UP

Sew in sleeves matching centre marker to shoulder seam.

Join side and sleeve seams.

Join neckband seam. Pin last row of neckband in place to right side of garment.

Backstitch through open loops of last row worked in MC. Remove WY. Fold neckband in half to inside and slip stitch in place.

Wash garment. Block out to correct shape and size. Leave to dry. Press on wrong side.

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7

Lady's Cotton Sweater

ILLUSTRATED ON PAGE 27



MACHINES: These instructions are written for standard gauge electronic machines with rubber

YARN: Maypole 4 ply cotton.

FIBRE CONTENT: 100% Cotton

COLOUR: We used Ivory (MC) and Leaf Green (C)

STOCKISTS: See special offer details on page 76

SIZES

To suit bust 81-86[91-96: 96-101:101-106]cm.

Finished measurement 97[105: 111:117]cm.

Length 67[67:72:72]cm.

Sleeve seam 48cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Maypole 4 ply cotton.

2 x 350g cones in MC.

1 x 350g cone in C.

5 buttons.

GARMENT WEIGHS

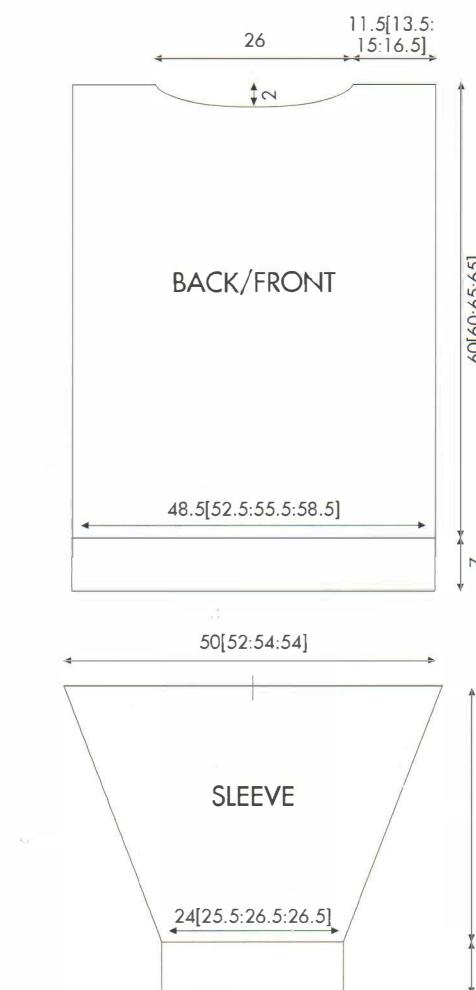
536g for size 91-96cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

33 sts and 37 rows to 10cm measured over Fair Isle patt (tension dial approx 7•).

Tension must be matched exactly before starting garment.



ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERN

Fill in mylar sheet before starting to knit.

BACK AND FRONT ALIKE

With RB in position, set machine for 2x1 rib. Push 80[87:92:97]Ns at left and right of centre '0' on MB to WP. 160[174:184:194]Ns. Push corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR.

Using MC, cast on and K3

tubular rows.

Set RC at 000. Using MT-4•/MT-4•, K33 rows. Transfer sts to MB.

Insert mylar sheet and program machine for patt. Using MT, K1 row to select. CAR.

Set RC at 000. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.

K until RC shows 214[214:232:232]. CAR.

SHAPE NECK

Make a note of position in patt. Using a separate length of MC, cast off the centre 66 sts. Using nylon cord, K47[54:59:64]sts at left by hand taking Ns down into NWP.

Cont on rem

47[54:59:64]sts at right for first side.

K1 row.

Cast off 3 sts at beg of next and every foll alt row, 3 times in all. 38[45:50:55]sts.

K until RC shows 222[222:240:240].

Using WY, K a few rows and release from machine.

Unravel nylon cord over sts at left. Reset RC at 214[214:232:232]. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 2x1 rib. Push 40[42:44:44]Ns at left and right of centre '0' on MB to WP. 80[84:88:88]Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4•/MT-4•, K33 rows. Transfer stitches to MB.

Insert mylar sheet and program machine for patt.

Using MT, K1 row to select.

Set RC at 000. Set carriage for Fair Isle knitting.

Using MC in feeder 1/A and C in feeder 2/B, work in patt.

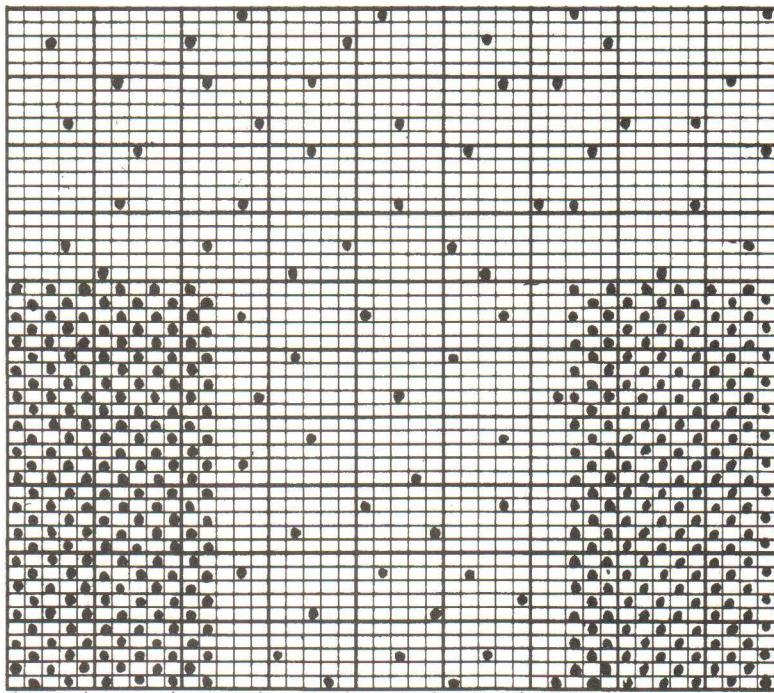
Shape sides by inc 1 st at each end of every foll 3rd row, 31[31:34:34] times.

Inc 1 st at each end of every foll 4th row, 12[13:11:11] times. 166[172:178:178]sts.

K until RC shows 150. Mark centre st. Cast off loosely.

Take a
second look





44 sts x 50 rows

JOIN SHOULDER SEAMS

Push 38[45:50:55] Ns to WP.
With right side facing, hang
back left shoulder sts on to Ns.

Remove WY.

With wrong side facing, hang
corresponding front shoulder sts
on to Ns.

Remove WY.

Using MC and MT+1, K1 row.
Cast off.
Rep for rem shoulder sts.

COLLAR

With RB in position, set machine for 2x1 rib. Push 182 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4•/MT-4•, K7 rows. Make a buttonhole 4 sts in from right edge, K19 rows, 4 times. Make a buttonhole over the same st as before, K until RC shows 94. Transfer sts to MB. Using MT, K1 row. Using WY, K a few rows and release from machine.

TO MAKE UP

Pin last row of collar in place to right side of neck edge, overlapping plain edge over buttonhole edge. Backstitch in place through open loops of last row worked in MC. Remove WY.

Sew on buttons and fold collar in half to right side.

Sew in sleeves matching centre marker to shoulder seams.

Join side and sleeve seams. Wash garment. Block out to correct measurements. Leave to dry.

Press on wrong side avoiding rib sections.

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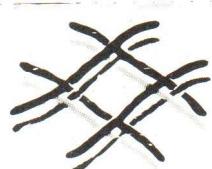
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8

Unisex Sweater

ILLUSTRATED ON PAGE 35



MACHINES: These instructions are written for standard gauge punchcard machines with rubber

MACHINES WITHOUT RIBBER

RIBBER: See page 113

YARN: Many A Mickle 4 ply Plain Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used White (MC) and Mint (C) for the lady's sweater and Mint (MC) and White (C) for the man's sweater

STOCKIST: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

SIZES

To suit bust/chest 91-96[101-106:111-116]cm.

Finished measurement 105[115:125]

Length 64[66.5:70]cm.

Sleeve seam 50[51:52.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 4 ply Plain Cotton.

550[650:750]g in MC.

50g in C.

GARMENT WEIGHS

547g for size 91-96cm.

711g for size 111-116cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

29 sts and 43 rows to 10 cm measured over st st (tension dial approx 9).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

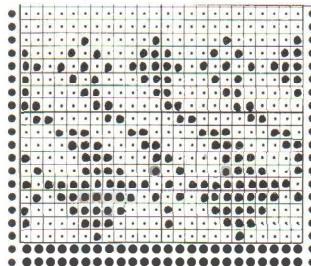
NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



BORDER AND CABLE PATTERN

* Using C, K1 row.

Insert punchcard and lock on first row. Set machine for patt. Using MC, K1 row to select. Release punchcard. Set carriage for Fair Isle knitting.

Using MC+C, K16 rows.

Set machine for st st.

Using MC, K1 row.

Using C, K1 row.

Using MC, K1 row *.

SIZE 91-96cm ONLY

Transfer st from Ns 6,29,39,62 and 72 at right of centre '0' on to adjacent N at right. Transfer st from Ns 5,28,38,61 and 71 at left of centre '0' on to adjacent N at left. Return empty Ns to NWP.

SIZE 101-106cm ONLY

Transfer st from Ns 6,31,41,66 and 76 at right of centre '0' on to adjacent N at right. Transfer st from Ns 5,30,40,65 and 75 at left of centre '0' on to adjacent N at left. Return empty Ns to NWP.

SIZE 111-116cm ONLY

Transfer st from Ns 6,34,44,72 and 82 at right of centre '0' on to adjacent N at right.

Transfer st from Ns 5,33,43,71 and 81 at left of centre '0' on to adjacent N at left. Return empty Ns to NWP.

ALL SIZES

Using MC, K3 rows. Work cable over the 5 groups of 9 sts denoted by ladder Ns as shown in Diagram 1.

Keep the 16 row cable sequence correct to end.

BACK

With RB in position, set machine for 1x1 rib. Push 76[83:90] Ns at left and 77[84:91] Ns at right of centre '0' on MB to WP. 153[167:181] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

CAL.

Using MC, cast on and K3 tubular rows.

Set RC at 000.



Using MT-4/MT-4, K33 rows.

Transfer sts to MB.

Set RC at 000. Using MT, K138[142:150] rows.

Place a marker at each end for start of armholes.

Set RC at 000. K until RC shows 20[20:26].

Work border and cable patt as given in note.

K until RC shows 106[114:120].

Place a marker on the

24th[25th:26th] st at left and 25th[26th:27th] st at right of centre '0' for neck width.

Cast off making a chain across ladder Ns as required.

FRONT

Work as given for back until RC shows 74[82:86] after armhole marker. CAR.

SHAPE NECK

Make a note of position in cable ▶ 34

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LONG

Stitch

So far, everything I have explained using the CX setting has involved knitting a tube, if not for the whole piece, then for just a part of it. There is another very interesting use for CX and that is to use it along with N on the opposite lock to create long stitch. Long stitch is the general name for the effect achieved when stitches on one bed are stretched up over stitches on the other, i.e. they are elongated, hence the term long stitch. Long stitch can be made with several colours in the same row (a jacquard technique) or in a single colour. As it is only the single colour work that uses CX, this is what I will concentrate on this month. The principle of using CX for long stitch is very simple but to understand it, you will need to think about what the machine is actually doing when it is knitting with CX. The first thing is that CX has its effect on every needle on the bed, i.e. it cannot work with some and ignore others. In effect, every needle in work on the CX bed will have its stitch elongated. Secondly, the lock set to CX only knits when it is moved in one direction. For the front lock, it is when the lock is moved from right to left and for the back lock, it is the opposite — left to right. When one lock is set to CX and the other left to knit plain on N, the N lock will knit every row but the CX row,

only alternate rows. Therefore, one row of stitches on the CX side of the work will be stretched over two rows of stitches on the N side and long stitch is formed. The resultant fabric is thicker and less stretchy than N/N work and it has a smoother texture.

The CX side is always the smooth one. Swatch A1 shows the N/N setting and Swatch A2 was made with N/CX. Both swatches were made over the same number of needles and for the same number of rows and as you can see, there is a difference in the finished size. However, it is not an exact comparison because different stitch sizes were used for the swatches. There had to be an adjustment to the stitch size to take into account the different requirements for the two rows that make up long stitch. On the rows that both locks are knitting, the machine is making double bed work but when the CX lock is not working, the machine is knitting stocking stitch on the N side. Swatch A1 was made with stitch size $3\frac{1}{2}/3\frac{1}{2}$ but stitch size $3\frac{1}{2}$ would be much too tight for stocking stitch so I increased it on the N lock to 5. Incidentally, for all my swatches, ignore the cast on

needles mean that there are areas which will be knitting stocking stitch all the time, so black strippers had to be used. This is an excellent setting for cardigan bands or trims where you want the look of a rib to match the welts but without the problems that ribbing would bring.

When making this type of fabric, it is very important that the empty needles are on the CX side of the work otherwise you get the untidy mess that you can see on Swatch C which incidentally was made over the same number of stitches and rows as Swatch B. The reason it looks such a mess is when N is used over empty needles, the yarn has to get from one working needle to the next somehow and floats are unavoidable. These are what you can see hanging between the vertical 'ribs'. I have to say that I had a heck of a job persuading the machine to knit that swatch as it kept dropping stitches and snagging the floats. In the end I did it with the aid of quite a bit of weight.

As I touched on earlier, long stitch over empty needles has the look of rib but without the elasticity. It can be used to very good effect in place of ribbing where it is the stitch formation that you want but where stretchiness would cause problems. Ribbed garments look great on teenagers but not so great when your body is carrying

*Irene uses the
'CX' setting to
knit rib effect
fabrics*

and cast off. I just used whatever was quickest to get work on and off the machine reasonably neatly and it was not necessarily appropriate for the fabric I made. Potential uses for long stitch may not seem immediately obvious but it is a very useful stitch to have up our sleeves when we want the effect of N/N but not the stretch and floppiness. It is very useful for 'firming up' a fine yarn that otherwise would not be suitable for an outer garment or for parts of a garment that require a bit more body such as welts, cuffs and collars. The really interesting effects of long stitch are seen when some needles are left out of work on the CX side. Swatch B shows an example. This swatch was made with N/CX which is the same as Swatch A2 but on the front bed, one needle was in work and two in the non working position across the bed. The empty

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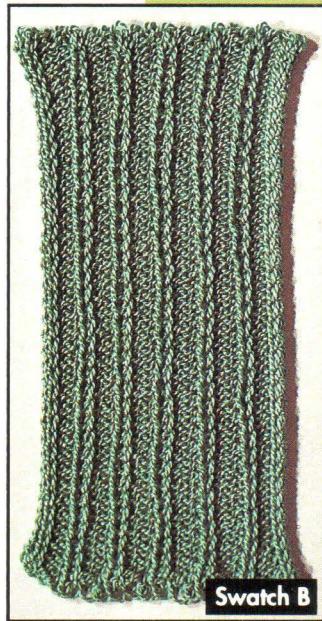
K r i



Swatch A1



Swatch A2



Swatch B

cling, long stitch can come to the rescue.

Swatch D shows a true rib setting, in this case five needles in work with three empty between on the back bed and the reverse formation on the front. It was made with N/N and the racking handle up so that the needles were against each other. Effectively, this formation gives vertical panels of stocking stitch, so black strippers had to be used. As you can see, the fabric is very springy and without resorting to ironing which would deaden the fabric, it will never lie flat.

Swatch E shows another alternative which is to knit with N/N but leaving all the needles in work on the back bed. As there are needles against each other (as is also the case with long stitch), the racking handle must be down to avoid them crashing. The fabric is flatter but the ribbed panels are loose with the edge stitch quite untidy. Compare this with Swatch F which was made with the same needle setting, stitch size etc. and you will see that the fabric is very flat and the ribbed panels are sheer and extremely neat. I have no way of knowing whether this will show on the photographs or not but another advantage of using the long stitch setting is a difference of texture between the panels. This will depend on the yarn used but



Swatch C

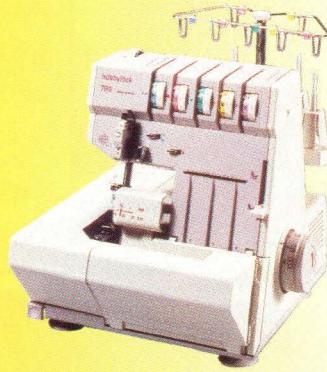
the accumulated poundage of advancing years. If you just want the rib look but not the

i e g e r

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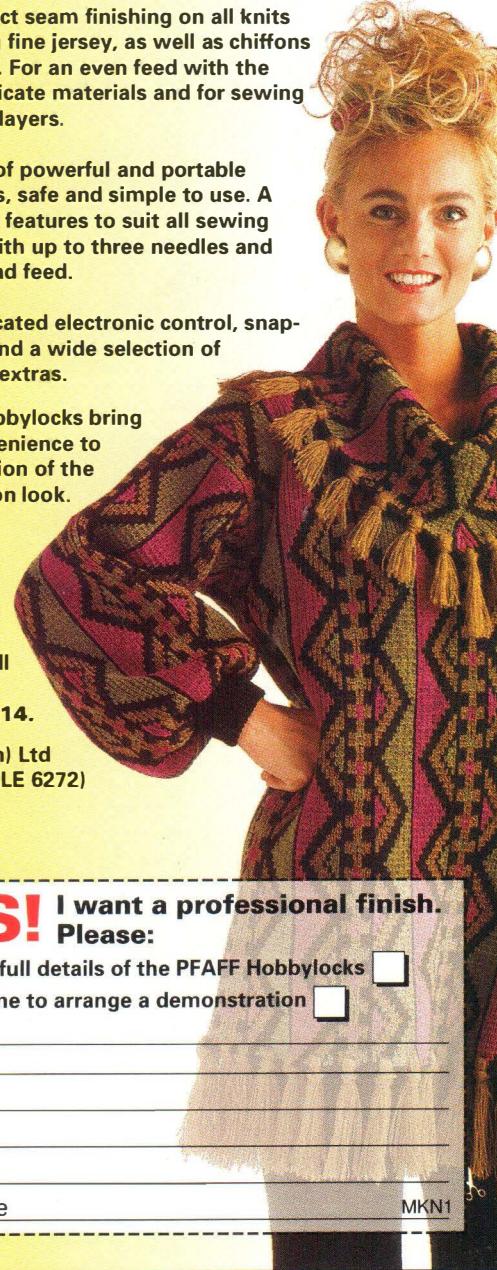
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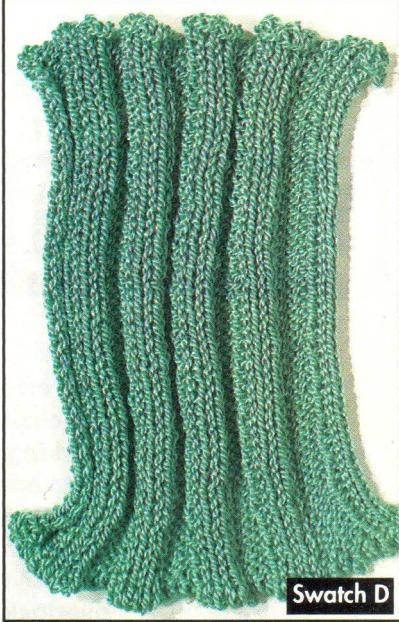
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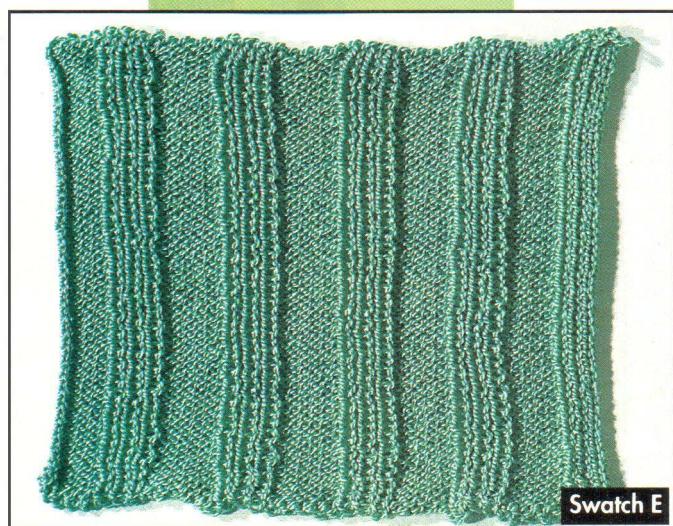
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Swatch D



Swatch E



Swatch F

with something firm with a little shine to it (I used Bramwell Artistic) the ribbed panels are shiny compared to the stocking stitch parts which appear duller. This is to do with the way the stitch formation catches the light. The elongated stitches have larger surfaces to reflect the light whereas the heels of the stitches on the stocking stitch parts are small and the reflected light is broken up. Depending on the colour and

the yarn, the two sections can almost look as though they are different colours. This is a convenient place to stop for this month but in the next issue I will be back with more interesting things for you to try out. Until then,

Janine

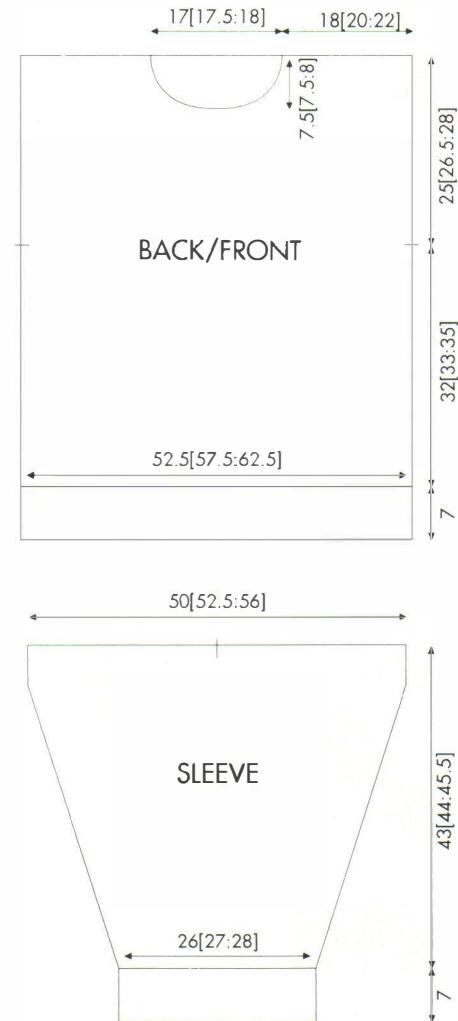
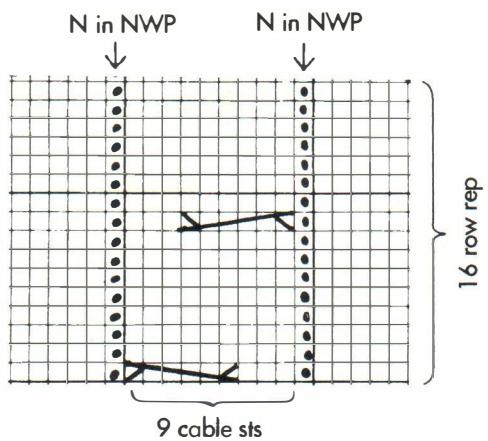


DIAGRAM 1



\square = 1 st and 1 row
 \swarrow = Cross 3 sts at right in front of 3 sts at left
 \searrow = Cross 3 sts at left in front of 3 sts at right

31 sequence. Using a separate length of MC, cast off the centre 25[25:27] sts. Using nylon cord, K64[71:77] sts at left by hand taking Ns down into NWP. Cont on rem 64[71:77] sts at right for first side.

K1 row.

Dec 1 st at neck edge on every row, 12[13:13] times.

52[58:64] sts.

K until RC shows 106[114:120]. Cast off making a chain across

ladder Ns as required. Unravel nylon cord over sts at left. Reset RC at 74[82:86]. Complete to correspond with first side, reversing shapings.

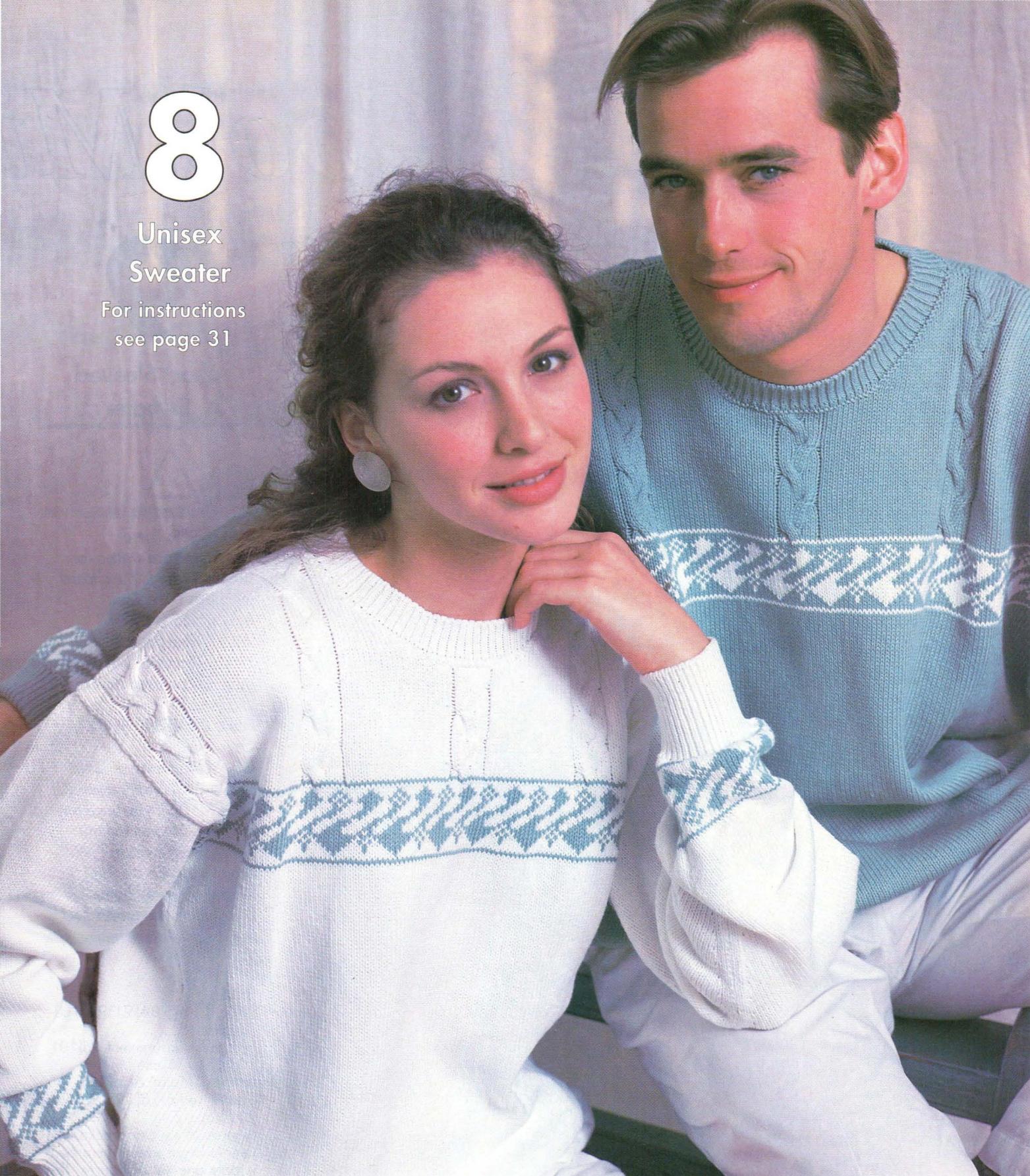
SLEEVES

With RB in position, set machine for 1x1 rib. Push 37[39:40] Ns at left and 38[40:41] Ns at right of centre '0' on MB to WP. 75[79:81] Ns. Push corresponding Ns on RB to WP.

8

Unisex Sweater

For instructions
see page 31



Arrange Ns for 1x1 rib. CAL. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K33 rows. Transfer sts to MB. Set RC at 000. Using MT, K2 rows.

Work as given for border patt from * to *. At the same time, when RC shows 5, inc 1 st at each end of next and every foll 5th row, 35[30:14] times.

Inc 0[1:1] st at each end of every foll 0[4th:4th] row, 0[7:27] times.

145[153:163] sts.

K until RC shows 184[190:196]. Mark centre st. Cast off loosely.

NECKBAND

With RB in position, set machine for 1x1 rib. Push 143[153:163] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for

1x1 rib. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K13 rows.

Transfer sts to MB. Using MT, K1 row.

Using WY, K a few rows and release from machine.

TO MAKE UP

Join shoulder seams. Join neckband seam.

Pin neckband in place to right side of garment. Backstitch through open loops of last row worked in MC. Remove WY. Sew in sleeves between markers and matching centre marker to shoulder seam.

Join side and sleeve seams. Wash garment. Block out to correct shape and size. Leave to dry. Steam press on wrong side.

Cool Mi

9

Short Sleeved Sweater



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT RIBBER:

See page 113

YARN: Bramwell Montana 2 ply Cotton used double throughout

FIBRE CONTENT: 100% Cotton

COLOUR: We used Optic White (MC) and Pampas (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 96[101:106:111:116]cm.

Length 65[66:66:67:67]cm.

Sleeve seam 18[19:19.5:20:20.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Montana 2 ply Cotton.
1 x 350g cone in MC.
1 x 350g cone in C.

GARMENT WEIGHS

456g for size 96cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

Double Mint

32 sts and 38.5 rows to 10cm measured over Fair Isle patt (tension dial approx 7). Tension must be matched exactly before starting garment.

ABBREVIATIONS

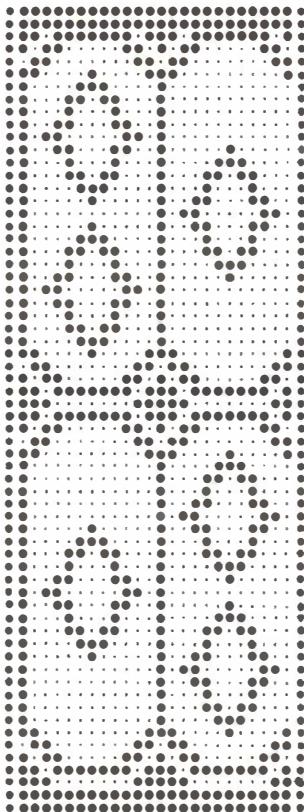
See page 113.

NOTE

Yarn is used double throughout. Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



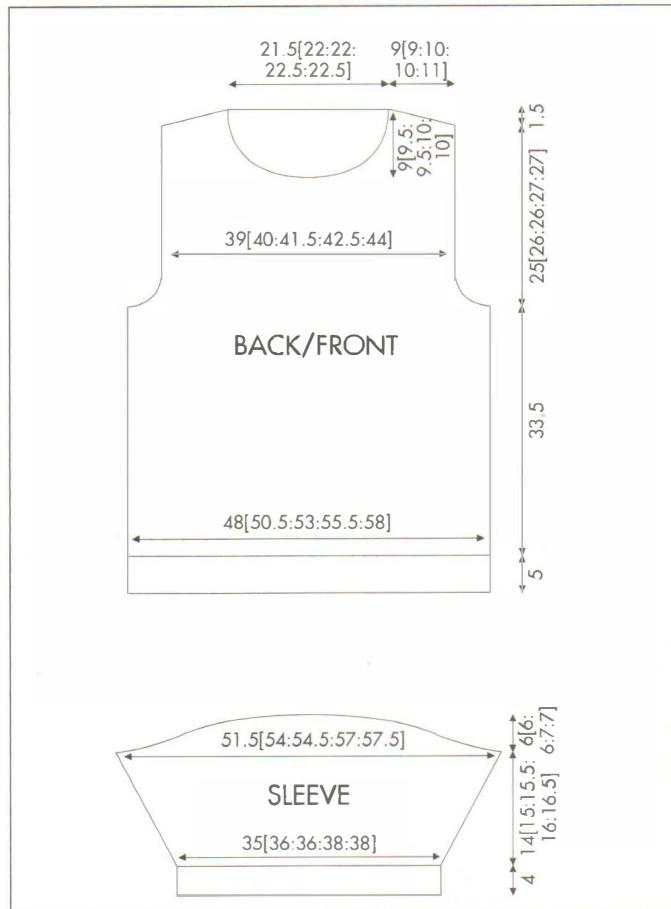
BACK

With RB in position, set machine for 1x1 rib. Push 77[81:85:89:93]Ns at left and right of centre '0' on MB to WP. 154[162:170:178:186]Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K26 rows.



Transfer sts to MB. CAR.

* Set RC at 000. Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row to select. Release punchcard. Set carriage for Fair Isle knitting.

Using C in feeder 1/A and MC in feeder 2/B, work in patt *.

K until RC shows 130.

SHAPE ARMOLES

Cast off 5[6:7:8:9] sts at beg of next 2 rows.

Dec 1 st at each end of every row, 10[11:12:13:14] times. 124[128:132:136:140]sts.

K until RC shows 226[230:230:234:234].

SHAPE SHOULDERS

Cast off 9 sts at beg of next 4 rows.

Cast off 10[11:13:14:16] sts at beg of next 2 rows.

Using WY, K a few rows over rem 68[70:70:72:72] sts and release from machine.

FRONT

Work as given for back until RC shows 192[194:194:196:196]. CAR.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 56[58:58:61:61]Ns at left and right of centre '0' on MB to WP. 112[116:116:122:122]Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K20 rows. Transfer sts to MB. Work as given for back from * to *.

K1 row. Inc 1 st at each end of next and every foll alt row, 26[28:29:30:31] times in all. 164[172:174:182:184]sts. K1 row. RC shows 54[58:60:62:64].

SHAPE TOP

Cast off 6 sts at beg of next 24[24:24:26:26] rows. 20[28:30:26:28]sts. Cast off.

NECKBAND

Join shoulder seams.

With RB in position, set machine for 1x1 rib. Push 170[176:176:180:180]Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K2 rows.

Using MC, K18 rows. RC shows 20. Transfer sts to MB.

With wrong side facing, hang half neck edge from centre front to centre back on to half the Ns as follows:

Matching the centre front to outer edge of work, pick up 15 sts from WY and hang on to the first 15 Ns, pick up 36[38:38:39:39] sts from side neck and 34[35:35:36:36] sts from half back neck. Push rem half of Ns to HP. Set carriage to hold. Using MT+3, K1 row and cast off the first half.

Hang rem half of neck edge on to rem half of neckband Ns in the same way. Cancel hold. Using MT+3, K1 row and cast off.

TO MAKE UP

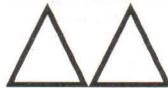
Wash and dry pieces. Block out to correct measurements and press. Sew in sleeves. Join side and sleeve seams. Give a final press.

Join neckband seam for approx 2cm at centre front.

10

Fine Lace Top

ILLUSTRATED ON PAGE 41



MACHINES: These instructions are written for standard gauge punchcard or electronic machines with fine lace facility but without ribber. We used a Brother KH900

YARN: Bramwell Savannah 4 ply

FIBRE CONTENT: 100% Cotton

COLOUR: We used Mint (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit bust 81-86[86-91:91-96:96-101:101-106]cm.

Finished measurement 93[98:103:110:116]cm.

Length 71[72:73:74:75]cm.

Sleeve seam 12[13:13:13:14]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Savannah 4 ply. 1[1:1:1:2] x 500g cone in MY.

GARMENT WEIGHS

427g for size 86-91cm.

MAIN TENSION

Wash, dry and steam press tension swatch before measuring.

31 sts and 46 rows to 10cm measured over fine lace pattern (tension dial approx 7).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those



of finished garment and should not be used to measure work on the machine.

FINE LACE PATTERN

Punch card, fill in mylar sheet or enter patt into memory before starting to knit.

The lace patt given is specifically for Brother machines. If you have a different make or model, the patt must be adapted accordingly.

The patt is taken from *The Brother Punchcard Pattern Book, Vol 5*.

The main carriage is set to normal knitting throughout.

The lace carriage is set to fine lace.

Ensure that the carriage not in use is placed on the extension rail until it is required again.



Reproduced courtesy of Brother

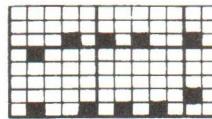
SEQUENCE

Commencing on first row of patt.

Using lace carriage, work 4 rows.

Using main carriage, K2 rows. Rep this sequence throughout.

ELECTRONIC PATTERN



BACK

Push 66[70:74:80:84]Ns at left and right of centre '0' to WP. 132[140:148:160:168]Ns.

* Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row. CAR. Set RC at 000. Using MY and MT-2, K10 rows.

Using MT+2, K1 row.

Using MT-2, K10 rows.

Make a hem by picking up loops from first row worked in MY and hanging on to corresponding Ns.

Using MT, K1 row. CAR.

Set RC at 000. Attach lace carriage at left. Set machine for fine lace and cont in patt.*

K46 rows.

Cast on 6 sts at beg of next 2 rows.

144[152:160:172:180]sts.

K until RC shows 208.

SHAPE RAGLANS

Cast off 4[4:4:6:7]sts at beg of next 2 rows. K2 rows.

Dec 1 st at each end, K4 rows, 7 times.

Dec 1 st at each end, K2 rows, 39[41:43:45:47]times.

44[48:52:56:58]sts.

RC shows 318 [322:326:330:334].

Using WY, K a few rows and release from machine.

FRONT

Work as given for back until RC shows 220[220:220:218:218]. CAR.

SHAPE NECK

Make a note of position in patt. Using nylon cord, K all sts at left of centre '0' by hand taking Ns down into NWP. Cont on rem sts at right for first side.

Keeping raglan shaping correct to correspond with back, dec 1 st at neck edge on next and every foll 4th row, 21[23:25:27:28]times in all.

Cont until 1 st rem. Fasten off. Unravel nylon cord over sts at left.

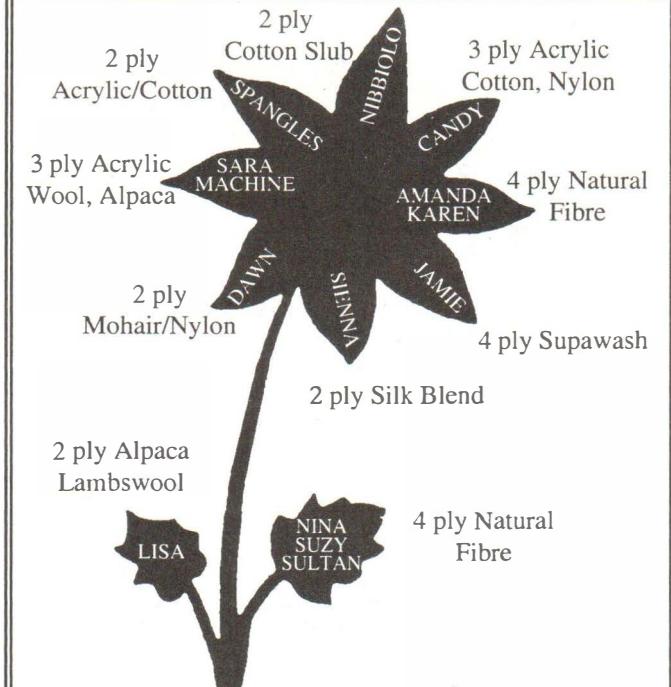
Reset RC at 220[220:220:218:218].

Starting at correct position in patt, complete to correspond with first side, reversing shapings.

SLEEVES

Push 50[52:52:58:61]Ns at left and right of centre '0' to WP.

100[104:108:116:122]Ns.

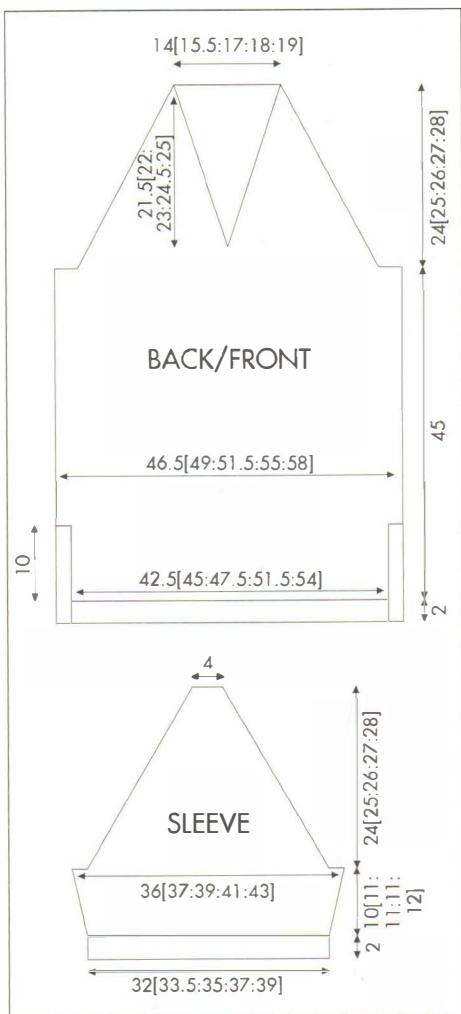


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Work as given for back from * to *. Shape sides by inc 1 st at each end of every foll 7th[8th: 8th:8th:9th] row, 6 times.

112[116:120: 128:134] sts. K until RC shows 46[50:50:50:56].

SHAPE RAGLANS

Cast off 4[4:4:6:7] sts at beg of next 2 rows.

K2 rows.

Dec 1 st at each end, K4 rows, 7 times.

Dec 1 st at each end, K2 rows, 39[41:43:45:47] times. 12 sts rem.

RC shows 156[164: 168:172:182].

Using WY, K a few rows and release from machine.

NECKBAND

Join the two front and back right raglan sleeves.

FIRST SECTION

Push 56[59:62: 66:68]Ns at left

and right of centre '0' to WP. 112[118:124:132:136]Ns.

** Using WY, cast on and K a few rows ending CAR.

Using nylon cord, K1 row.

Set RC at 000. Using MY and MT-2, K1 row.

Dec 1 st at left edge, K1 row, 9 times.

Using MT+2, K1 row.

Using MT-2, inc 1 st at left edge, K1 row, 9 times. K1 row.

RC shows 21.

Make a hem by picking up loops from first row worked in MY and hang on to corresponding Ns **.

With wrong side facing and commencing at right, hang back neck over 44[48:52:56:58]Ns, top of sleeve over 12Ns and half front neck edge over 55[57: 59:63:65]Ns. Edge N at left omitted for seaming.

Using T10+, K1 row.

Cast off using latch tool method.

SECOND SECTION

Push 68[70:72:76:78].Ns to WP.

Work as given for first section from ** to **, reversing shapings.

With wrong side facing and commencing at left, hang top of sleeve over 12Ns and rem half of front neck edge over next 55[57:59:63:65]Ns. Edge N at

right omitted for seaming. Using T10+, K1 row. Cast off using latch tool method.

SIDE VENT BAND (KNIT FOUR)

Push 39Ns to WP.

Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row.

Set RC at 000. Using MY and MT-2, K10 rows.

Using MT+2, K1 row.

Using MT-2, K10 rows.

Make a hem by picking up loops from first row worked in MY and hanging on to corresponding Ns.

With wrong side facing, hang one lower side edge up to cast on sts evenly on to Ns.

Using T10+, K1 row.

Cast off using latch tool method. Rep for rem 3 side sections.

TO MAKE UP

Join rem raglan and neckband seam. Mitre neckband neatly tog at centre front.

Attach top of side vent bands to cast on edges.

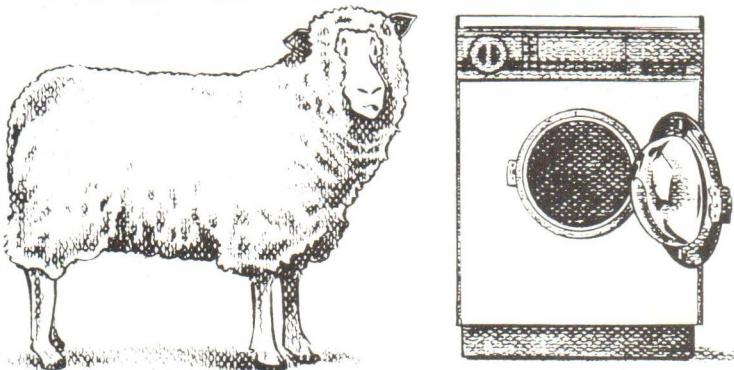
Finish lower edges of bands.

Join side and sleeve seams.

Wash garment. Block out to correct measurements and allow to dry.

Steam press on wrong side.

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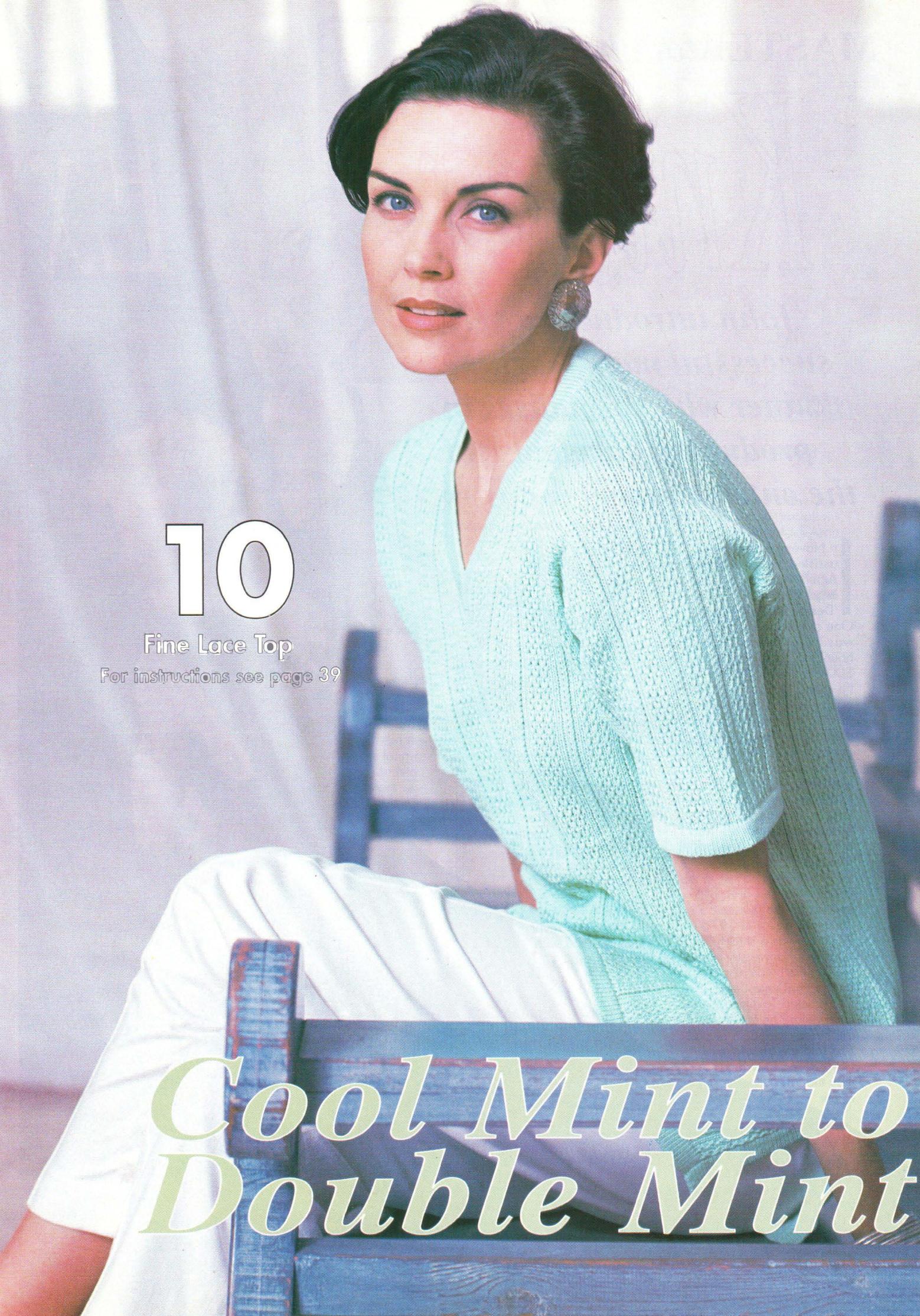
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10

Fine Lace Top

For instructions see page 39

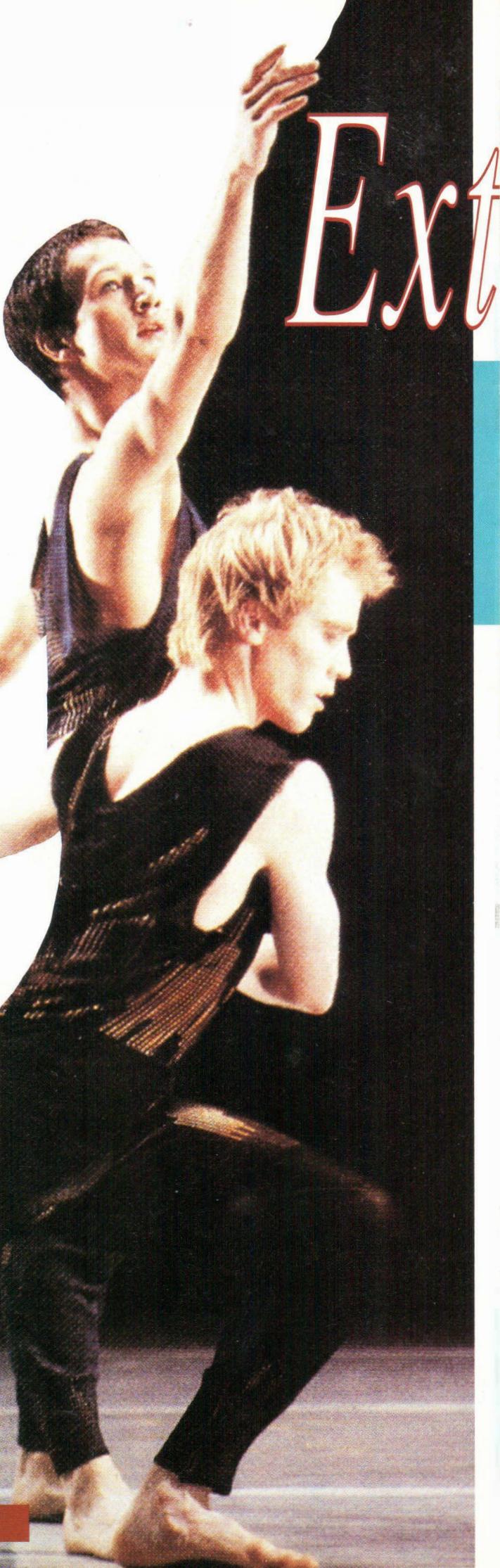
*Cool Mint to
Double Mint*

Knitter

John introduces a very successful male machine knitter who specialises in producing garments for the entertainment industry

In November last year I assisted the Victoria and Albert Museum in organising their first ever 'Design for Knitting' day. One of the speakers that day was Trevor Collins. During his hour-long presentation he held 300 people spellbound while he talked and showed slides of the work he has produced in machine knitting for the theatre, film, television and opera. This was not at all remarkable to people who know Trevor, but what is extraordinary is that so few people — especially knitters — know of him or his work. In this article I want to tell you something about Trevor Collins and his career in the very specialised area of knitting for the theatre. I first met Trevor in 1975 when he was a student at Middlesex University and at which time I was responsible for the final year B.A. Constructed Textile students. Even before he came into the final year, members of staff had told me about the boy coming up who they thought rather

special and who they forecast could make a wonderful knitter. They were right, in the final year Trevor produced in a range of brilliant colours and combinations some of the most innovative and creative garments the department had seen. What singled out his work and made him special was his ability to understand techniques and then adapt these to create original structures which in turn allowed him to knit the unusual style garments he wanted. At this time, Trevor was besotted with the pop music



raordinaire

- TREVOR COLLINS

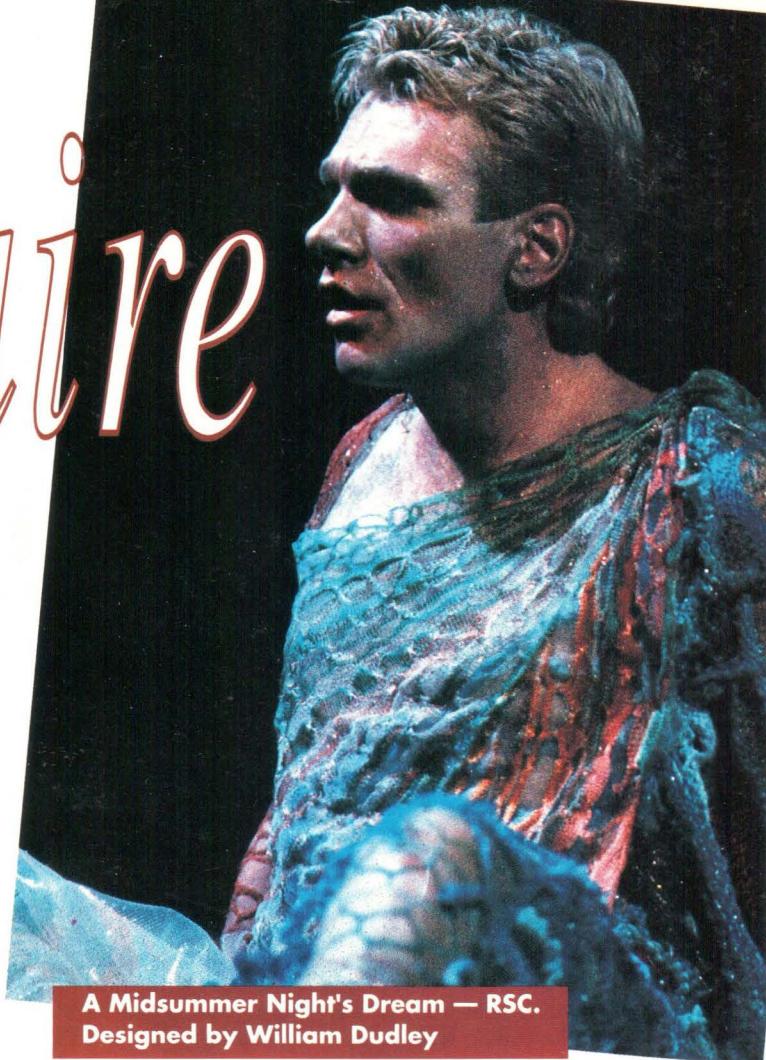
of the period, especially singers of Mowntown fame and Shirley Bassey. All the garments he produced were aimed at such ladies.

Simmering, floating concoctions, using miles of lurex and rayon in wondrous colours. Trevor's final show was sophistication far beyond the norm and demonstrated the combination of skills so necessary if knitwear is to be successful. Structures and shapes, knitted in original combinations of colours set his exhibition apart.

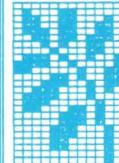
From Middlesex University Trevor won a scholarship to the Royal College of Art. Here once again he started to experiment with garment structure, paying particular attention to constructing garments which could be knitted in one piece. Highly inventive work using the part row knitting technique in ways few people had ever before tried. Through the development of this technique he achieved dresses with swirling lines and drape that are rarely seen in knitting even today. At the same time that he was developing these ideas, Trevor worked on a commercial range of garments aimed at the trendy boutiques. Always at the back of his mind was the goal of one day working in the theatre, quite an unusual ambition back in the '70s.

His final year show at the

Royal College of Art is quite memorable to me even now. It was remarkable in that it consisted of really two shows, one displayed on rails (the Boutique collection) and the other a huge costume designed for Lady Macbeth and for the opera of that name. This had been commissioned by Stefanos Lazaridis for a gala production of the opera at Covent Garden. In the exhibition, the costume was mounted on plinths and stood high, so one could view it at eye level. The costume consisted of a dress and a huge cloak-type coat. This was made from woven and knitted fabric sewn together in rich dark blues, purples, browns and blacks. The cloak had been painted over with bleach giving a wonderful dip-dyed effect which added that beautiful creamy colour bleach produces when used on colours. On the steps around the plinth the costume stood on, were draped lengths of other fabrics Trevor had designed and knitted. These demonstrated his grasp of knitting techniques and also the range of design skills he had. The most noticeable of these was the way he manipulated the Intarsia structure and which he has continued to develop and use in experimental and original ways. Trevor's final exhibition



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MASTERtouch

was at once eye-catching and singled the student knitter out as something special. Something special indeed — Trevor Collins is one of only a handful of men machine knitting professionally today, earning his total livelihood from his knitted work in the entertainment industry. On leaving the Royal College of Art, Trevor at first earned his living selling and producing his own collection of fashion garments — mostly dresses, but while at the Royal College he had met the photographer Michael Baldwin, who worked for London Weekend Television. Trevor had persuaded Michael to photograph some of his knitting. This led to work for television and from this and the work for Stefanos Lazaridis, his reputation spread by word of mouth and Trevor has been fully employed ever since. The yarns Trevor uses are mostly rayon and Lycra. He has become a master at manipulating these yarns and though many of his fabrics are simple, the dyeing techniques

Structures and shapes, knitted in original combinations of colours set his exhibition apart

used in the Intarsia knitting structure can be extraordinary. Anyone who thinks Intarsia is a slow technique should see Trevor at work. Trevor's use of Lycra came about through being asked to knit tights for a ballet production. Lycra was the only yarn that when knitted gave the necessary fit that dancers need. Since these first costumes he has also used the fibre, often in combination with other yarns, to produce

special effects such as smocking.

Since leaving college, a huge influence on Trevor's work perhaps more than any other, is the ballet and theatre designer Nadine Bayliss. Over the years they have worked together on many different projects and productions. It was probably from some of the ballet costumes made for Nadine that Trevor got one of his most prestigious commissions. This was to produce the costume for some of the cats in the musical of that name. These particular costumes are to be seen not only in the United Kingdom but all over the world.

Over the last ten years, Trevor has worked on designs for television, films, theatre and opera.

In 1986, he knitted the costumes for *Fire and Ice*, the Torvill and Dean ice spectacular and has since then made other outfits for them. Next time you see this pair on the ice look closely at what they are wearing, this may not only be knitted, but also Trevor's work.

What makes Trevor Collins extraordinary is not only that

so few people have heard of him, but that at a time in the '70s, when there was little knitting used in costume design, he was so determined and able to break into this field. Today Trevor is as unassuming as he ever was, a gentle determined man with enormous tenacity and energy, all of which he is willing to share. He continuously has students on work practice knitting with him in his studio, an experience from which they can learn not just the tricks and skills of the trade, but other equally important talents the successful designer needs if they are to survive in the profession, drive, energy, tenacity and above all a love of knitting. All these Trevor Collins has, it is these and his creative output over the last ten years, that makes me commend him to you as a Knitter. Extraordinary and a knitter whose work is always worth looking out for.



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SCOTTISH PIPER

I am looking for a pattern for a sweater or cardigan with a Scottish piper playing bagpipes — I can not get help anywhere for this. Any chance your readers can help?

Gratefully yours.

Mary Bates

CABLES

I was wondering if you could please help me. I'm trying to get a book on cables. I have been knitting for about 18 months and I'm getting a bit tired of just stocking stitch. With being disabled its very boring doing the same thing all the time.

I have tried all the wool shops around Lancaster — well nearly all of them! I want one that starts off simple with cables and works its way to more complicated ones.

I read your magazine every

month but the cables that are in I find difficult to understand.

I would like one that shows you where to put the needles.

If you or any of the readers know anywhere to get one I would be most grateful.

I enjoy reading your magazine. I read it for days on end.

Mr T Raymond
Scale Hall
Lancaster

KNITTER WANTED

I am looking for an experienced knitter to make a selection of suits using patterns from *Machine Knitting News*.

I am a student and so unable to pay high fees, but if anyone is interested can they please contact Mrs Gilbert, telephone 0923 85267.

With thanks.
Mrs Gilbert

Please can you

Searching for a particular punchcard, a club in your locality, or operating instructions for an out-of-date machine? Let this page help you track them down. Please send your replies, care of the *MKN* address and we will forward.



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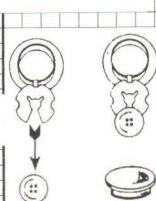
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MONOFILAMENT ELASTIC

I was knitting a jumper in mohair and I had to do the welts in mohair as well because I was not able to match the yarn colour with 4 ply wool. Usually I would not do this because mohair rib hasn't got the spring of other yarns. To get over this problem I decided to run a very fine uncovered monofilament elastic with the mohair in the welts, cuffs and the middle rows of the folded neckband only. The next problem was how to get the elastic to run — the small spool tips over very easily if left to its own devices at the back of the machine, but when I tried hand-feeding it, it missed many of the rib stitches.

The solution I ultimately found was to hold the spool of elastic in my left hand with the filament fed through the eye of the take-up spring only. In this position the hairs of the mohair catch the elastic and draw it through the machine so it knits in quite well, though you do still have to keep an eye on it. If you hold the spool by the very end the elastic will come off freely as you knit. In the finished

garment the elastic is invisible and the texture of the rib is just a bit firmer than normal. It should, however, now be resistant to sagging and bagging in wear. The elastic is available in most haberdashery shops. Because it is virtually transparent there is no need for lots of colours to match your yarn. I always use it in the ribs of children's garments, which tend to get a lot of rough treatment!

**Doreen Knight
Durrington
Wiltshire**

USING HOLDING POSITION

Reading your letter in the January copy of *Machine Knitting News* asking for hints and tips I thought that this one might be of use.

When knitting a set-in sleeve for a child's garment, instead of casting off stitches and then decreasing on alternate rows, use the holding position instead for all of it. I find this particularly useful when using the Radar patterns.

Releasing from hold and knitting the final row across all the stitches, then knitting off on waste yarn results in a very pleasing rounded effect,

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position on a nylon cord and a similar result may be obtained.

**Mrs B A Stevens
Cardiff**

KNITTING AID

I have just taken out an annual subscription to *MKN* so that I am sure of getting each issue. I suspect that like

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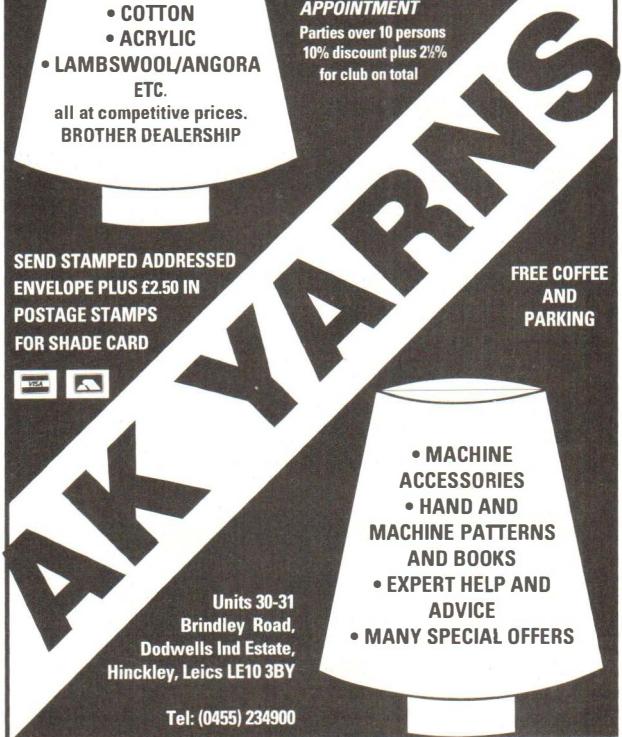
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many other readers one of the first items I turn to is Hints and Tips.

Here are a couple of tips which I find useful.

1. A fine gauge circular needle can be as much an aid as the nylon cord. Having points at both ends it is of considerable help when removing and replacing work on the beds.
2. When knitting a tension piece I 'knit' the tension number in a contrast wool somewhere in the sample. For instance six point one (on my Brother machine) would mean six contrast stitches and one stitch a couple of spaces apart.

Mrs M E Eames
Hawkhurst
Kent

ON THE INCREASE

As a machine knitter for more years than I care to think about, I still love reading your Hints and Tips page. I never cease to wonder how there is always at least one tip not heard before.

I enclose my tips in the hope that someone somewhere will enjoy the benefit of them, as I have enjoyed and found very useful the tips I have read on

your pages.

When increasing stitches, say for a sleeve, every four, six or so rows, as soon as you have finished the rib and transferred your stitches to the back bed, put into hold position the number of needles that you will need to complete the increasing.

Bring your yarn up over the needles in hold and knit your plain rows between increases. On reaching the increase row, just push back to working position one needle at each end of row. I find this much easier than pulling the needles out of working position.

I also use my ribber needles to help me count when the pattern says 'decrease 1 stitch every 4th row, 24 times'. I push up 24 needles on the ribber bed and each time I increase, I push one needle down. This saves me hunting for scraps of paper and a pen, which are never handy when I want them, and also, it is much quicker.

My last tip is about knitting with two or more strands of yarn. I find that sometimes, when knitting the zigzag row, only one strand of yarn will catch on the needles. To stop this, manually twist the yarn

for the first few yards. It will then run through without difficulty.

I hope that these tips will be useful to someone out there. Happy knitting.

Sylvia Trounce
Penarth
S. Glamorgan

ON THE SHELF

As my knitting room is so small (7' x 4'6") and space is at a premium, the walls are put to very good use mainly with shelving. I thought your readers might be interested in the following tip.

When putting up shelves position the brackets towards the centre of the shelf, underneath. I have found that wrought-iron brackets (the white ones which blend in with the walls) are most useful, not only can various items e.g. nylon cord be hung from the curly bits, but if you space them 16½" apart they make the most wonderful 'parking areas' for the double-bed colour changers which can be something of a problem when not in use.

I do hope you will not change the magazine any more — it is exactly right as it is and the new covers look so smart and are very practical. The improvements you have made both to the patterns and articles over the past five years belie belief and I can't wait for the next issue to arrive. Have you thought of publishing every two weeks!!! Please!

Mrs Margaret Lidstone
Crediton

PICKING UP STITCHES

When picking up stitches from waste yarn with a seven pronged tool, I have found it much easier if I stagger the prongs in a sloping position, starting with the highest point at the first prong to pick up a stitch (see sketch). This way the stitches stay on the prongs much better and the stitches are much easier to pick up.

H Metcalfe
Hebden Bridge

WHEN LINKING

I wonder if any of your readers have trouble keeping the first few stitches of the garment on the Hague Linker points, I use a Milward needle protector (soft plastic).

If machine knitters have not met these, they are a small plastic end to protect the points of a pair of hand knitting needles, which prevents them piercing the knitting bag. I put this on to the first two points of the linker to hold my first stitches, whilst putting the rest of my garment stitches on to the linker.

I found this to be invaluable when finishing my garment, I hope this will be of use to your readers.

Mrs N Penfold
Lindfield
W. Sussex

TAKE THREE TIPS

When reading tips sent in by your readers I often think "but I thought everyone knew that". On the assumption that there are a few new knitters out there I submit three of my tips which I hope will help someone.

To those who use yarn from cones to mark tension squares, or knit the closed type of buttonhole, yet throw away pieces of yarn when sewing up a garment, especially one with several colours, I say why not use those pieces instead of perfectly good new yarn.

To those who hate hand transfers (e.g cables) especially with dark yarn because they cannot see the stitches well, I suggest you knit a strip of fabric, about 40 stitches wide and the length of your needlebed in a light coloured and thin yarn (e.g. Hobby). Put this on your sinker posts before even casting on and pull well down. Make sure the weighting comb does not catch on it. This will show through the knitting making the stitches easier to see.

Finally, to those who have trouble with stitches falling off needles when using the linking

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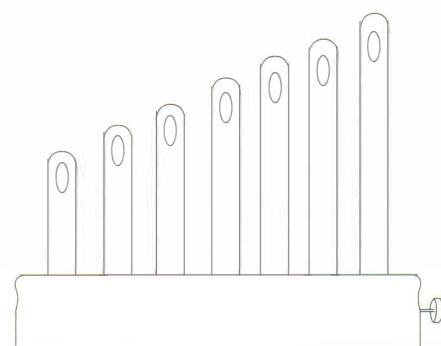
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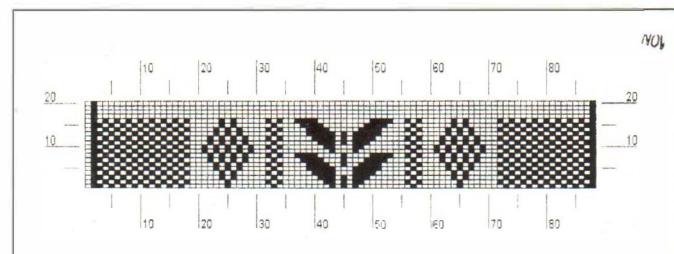
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method, I suggest when they are about half way across they hook the first few stitches on to sinker posts just far enough away to make continuing linking comfortable. This will relieve the weight and balance the garment.

Maybe someone will think these points are obvious but I hope they will be of help.

Mrs G Green, Orpington, Kent

A WEIGHTY PROBLEM

I have been meaning to write for some time. I have a Passap Duo 80 and a Brother 830. Sometimes I find that I need just a little help with the end stitches, a claw weight was too heavy. I tried various other things including a clothes peg, and a bulldog clip. I was not happy with either of these. By accident I have found a solution, a rug hook. It looks just like a very large latch tool set into a wooden handle. It hooks over the end stitch giving just enough weight to hold it, without distorting it. I now use two of these hooks. They are proving to be very useful in so many ways. For instance, when joining yarn, let the knot come through the yarn brake, then hook it with the rug hook and carefully down under the main bed, carry on knitting. The end can be sewn into the seam after you have finished and there are no unsightly knots in the work. I have also used these rug hooks for holding the end of the yarn when doing an Intarsia motif.

I hope this will be as useful to other knitters as it has to me.

Mrs Carol Nelson, Wisbech, Cambs

PAINTING PATTERNS

Lately I have been experimenting with the Bitknitter, which I mainly use for patterning for the 'G' carriage on my Brother 930. You have to be very careful how you put in left and right 1 point cam, to make the sewing up stitch knit. The 'G' carriage seems to eat them. But if you know how many stitches you

are going to use and you want the pattern to cover the whole front of a cardigan for instance, it is a simple job of painting in the extra stitch in the pattern and you won't need the 1 point cams. In this sample I have painted the colourbars on the left and the extra stitch on the right and extra four rows just for clarity's sake. You would, of course, keep them at the same level as the pattern, and if you want the sewing up stitch on both sides, it would be placed next to the colourbars. It is easy to add stitches to the right of your pattern, but I haven't yet found a way to add to the left. I really enjoy painting patterns, the only trouble is, it bites in my knitting time.

Leni Turk, Foxton, New Zealand

CHARTS FOR INTARSIA

I am writing in to share a hint that I find useful in Intarsia knitting. I read your sister magazines *Needlework* and *Needlework's Cross Stitch* which I treasure as much as my copies of *MKN*. I use the charts from the cross stitch patterns and convert them for using on jumpers and cushions etc, and I also use charts from Intarsia charts and convert them into charts for cross stitching.

So your magazines have given me hours of pleasure in more ways than one. Thank you for publishing such wonderful magazines. I hope to go on looking forward to each issue.

Kathleen Smith, Kedzlie, Galashiels

Thank you for your idea Kathleen — I should point out that the proportion of the designs will need looking at closely when using charts in this way as the ratio of stitches is not the same — a cross stitch is worked on a square grid and an Intarsia design on a rectangular grid. Sylvia Wynn explained this in detail in the February issue of *MKN*. Ed

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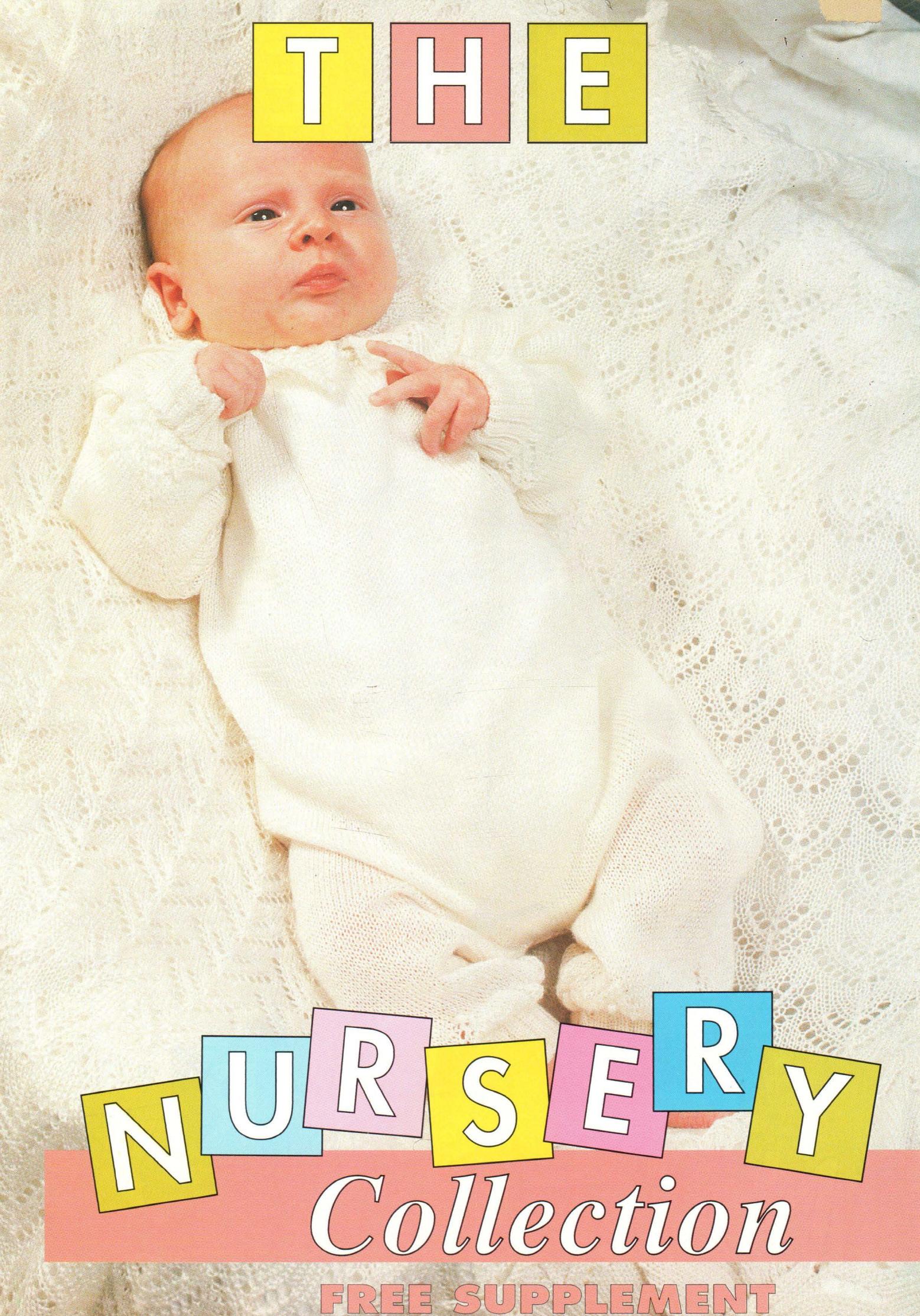
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AS USUAL, SAME DAY DESPATCH

IT'S ALWAYS WORTH A TRIP TO WORTH KNITTING

A black and white photograph of a baby lying on its back on a bed with a lace-clothed headboard. The baby is wearing a light-colored, long-sleeved onesie and is looking upwards with its hands near its head.

THE

NURSERY

Collection

FREE SUPPLEMENT

THE

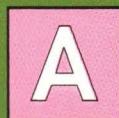


NURSERY

Collection



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Inside leg 14[15:17]cm.
Sleeve seam 17[18:19]cm.
Shoulder to ankle 50[53:
57]cm.
Figures in square brackets []
refer to larger sizes; where
there is only one set of figures,
this applies to all sizes.

MATERIALS

COT DRAPES

930g in MC.

Length of matching or contrast
satin ribbon.

SQUARE CUSHION

250g in MC

Cushion pad or filling.

ROUND CUSHION

210g in MC.

Cushion pad or filling.

HEART CUSHION

125g in MC.

Cushion pad or filling.

Length of narrow satin ribbon.

BLANKET

255g in C.

SLEEPING BAG

210[215:220]g in C.

Press studs or fasteners.

1 button.

ROMPER SUIT

130[135:140]g in C.

6[6:7] small buttons.

MAIN TENSIONS

Wash, dry and press tension
swatches before measuring.

Using MC, 30 sts and 44 rows
to 10cm measured over st st
(tension dial approx 6=MT).

Using MC, 28 sts and 42 rows
to 10cm measured over patt
1, 3 and 4 (tension dial approx
6 = MT).

Using 2 strands of C, 30 sts
and 38 rows to 10cm
measured over patt 3 (tension
dial approx 4 = MT-2).

Using 2 strands of C, 30.5 sts
and 45 rows to 10cm
measured over patt 1 (tension
dial approx 4 = MT-2).

Using 2 strands of C, 36 sts
and 42 rows to 10cm
measured over st st (tension
dial approx 4 = MT-2).

Tensions must be matched
exactly before starting
garment/article.

MACHINES: These
instructions are written for
standard gauge electronic
machines with ribber. We
used a Brother 910 with
ribber

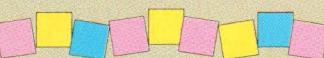
**MACHINES WITHOUT
RIBBER:** See page 113

YARN: Yeoman Perle 3 ply
and Supersheen

FIBRE CONTENT: Perle
3 ply is 100% Cotton and
Supersheen is 100% Acrylic

COLOUR: We used Perle
3 ply in Cream 36 (MC)
and Supersheen in Cream
85 (C)

STOCKISTS: If you have
any difficulty in obtaining
these yarns, please write to
Yeoman Yarns Ltd,
36 Churchill Way, Fleckney,
Leics LE8 0UD



SIZES

Cot drapes: 174cm x 71.5cm.

Square cushion: 38cm x
38cm.

Round cushion: 38cm in
diameter.

Heart cushion: 32cm wide x
33cm deep.

Blanket: 64cm x 80cm.

Sleeping Bag: To suit 0-3[3-6:
6-9] months.

Length 56.5[62:66.5]cm.

Wrist to wrist measurement
60.5[64.5:66.5]cm.

Romper suit: To suit 0-3[3-
6:6-9] months.

Finished measurement 51[53:
55.5]cm.

THE
NURSERY
Collection



ABBREVIATIONS

See page 113.

NOTE

Keep work well weighted throughout.

Knit side is used as right side. Measurements given are those of finished garment/article and should not be used to measure work on the machine.

ELECTRONIC PATTERNS

Fill in mylar sheet for lace patts 1, 2, 3, 4, 5 and 6 before starting to knit.

The lace patts given are specifically for Brother machines. If you have a different make or model, the patts must be adapted accordingly.



COT DRAPES

(KNIT TWO)

Push 200 Ns to WP. Using WY, cast on and K a few rows ending CAR.

** Keep work evenly weighted. Push Ns forward. Using MC, work an e-wrap cast on from left to right. Using MT, K1 row. CAL.

TUCK STITCH EDGING

Commencing at left edge, push 2 Ns to 'D' (patt) position, * leave 1N in 'B' (working) position, push 3 Ns to 'D' position *. Rep from * to * across the row ending with 1N in 'D' position.

Set carriage to tuck in both directions, K1 row.

Rep this tuck row, twice more. CAR.

Set carriage for st st. K2 rows.

LACE EDGING

Insert mylar sheet for patt 5 and program machine. Set for lace knitting.

Set RC at 000. Using MT, K8 rows of patt**.

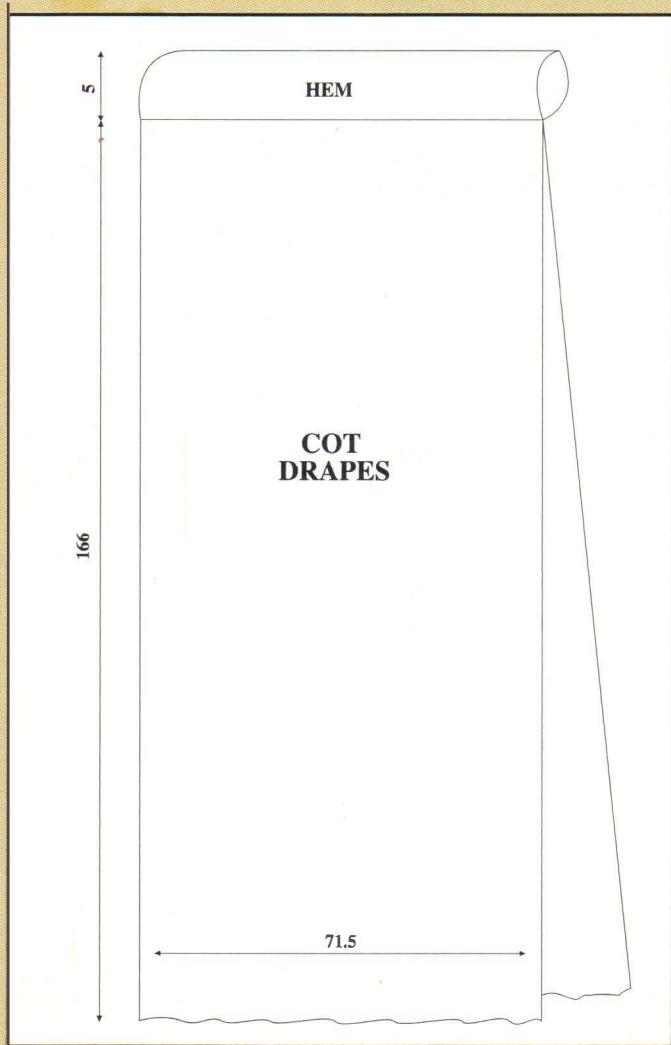
LACE BORDER

Insert mylar sheet for patt 2 and program machine. K36 rows of patt. RC shows 44.

Set machine for st st. K6 rows. RC shows 50.

MAIN LACE SECTION

Insert mylar sheet for patt 1 and program machine. For the first two sections of lace only, push back the Ns selected for every alt motif beg with Ns



14-10 at left and Ns 11-15 at right of centre '0', thus eliminating part patts. Then cont in lace patt.

Move comb up at regular intervals and keep well weighted. K until RC shows 700.

Using WY, K a few rows and release from machine.

Work second piece to match.

HEM

Push 200 Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MC and MT-1, K40 rows.

Make a hem by picking up loops from first row worked in MC and hanging on to corresponding Ns. K1 row. With right side facing, hang top edge of one piece on to

Ns. Remove WY. With wrong side facing, hang top edge of rem piece on to Ns. Remove WY.

K1 row. Cast off.

Thread ribbon through last row of lace and draw up to fit cot pole.

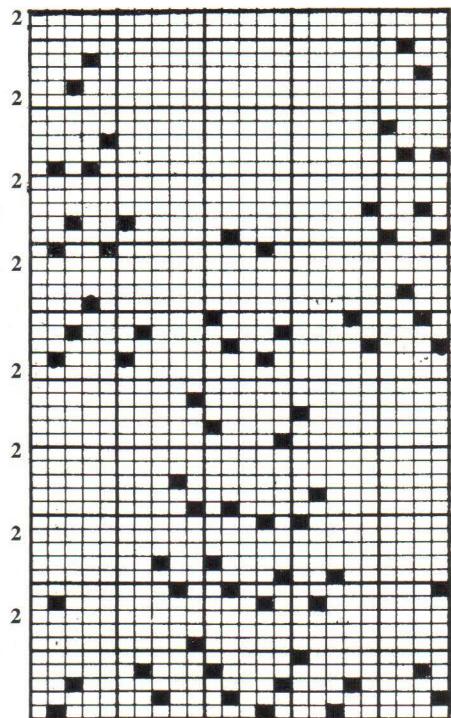


SQUARE CUSHION MAIN SECTION

Push 108 Ns to WP. Using WY, cast on and K a few rows ending CAR. Keep work evenly weighted.

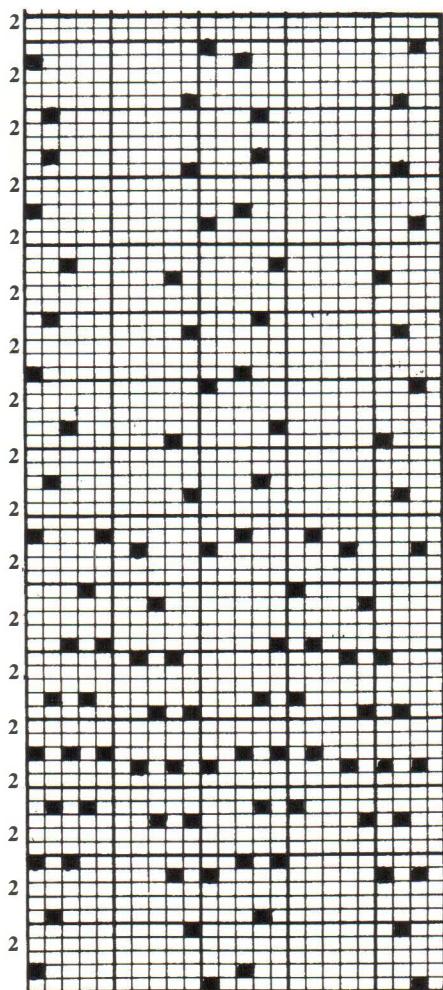
Using MC and MT, K2 rows. Insert mylar sheet for patt 3 and program machine. Set for lace knitting. Set RC at 000.

PATTERN 1

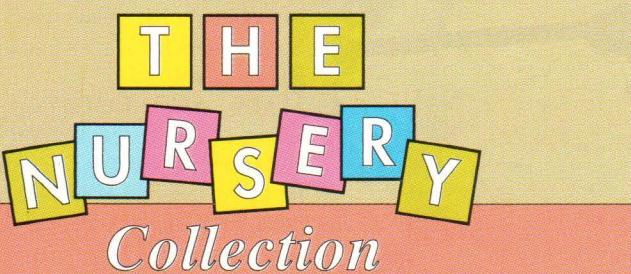


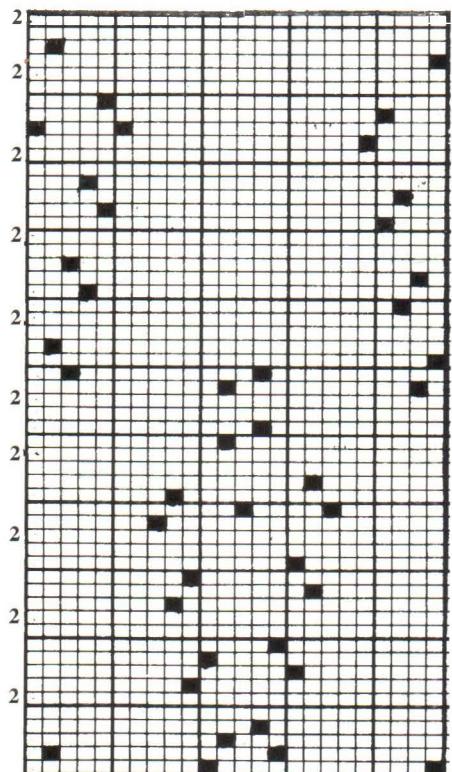
24 sts x 52 rows

PATTERN 2

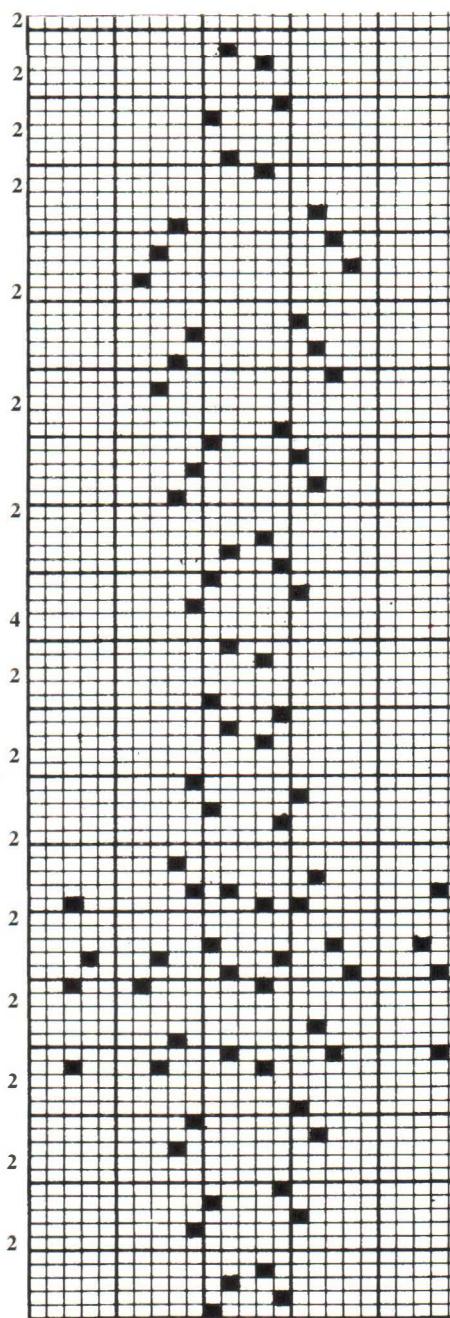


24 sts x 72 rows



PATTERN 3

24 sts x 56 rows

PATTERN 4

24 sts x 96 rows

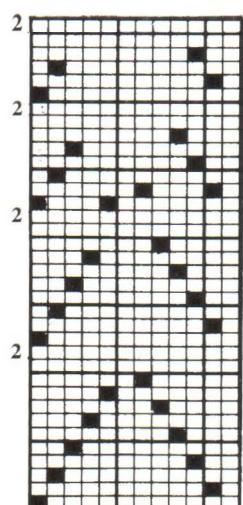
K322 rows of lace patt.
Using WY, K a few rows and release from machine.

Using MC and MT, K2 rows.
Using WY, K a few rows and release from machine.

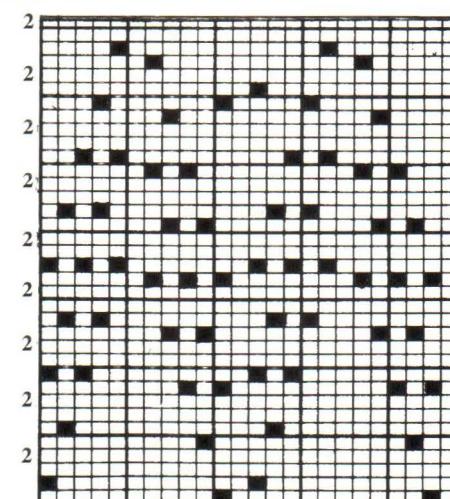
**FRILL
(KNIT FOUR)**

Push 200Ns to WP.
Work as given for cot drapes from ** to **. RC shows 8.
Set machine for st st. K until RC shows 32.
Using WY, K a few rows and release from machine. Push 108Ns to WP. With wrong side facing, hang last row worked in MC on to Ns, dec 92 sts as you go. Remove WY.

TO MAKE UP
Push 108Ns to WP. With right side facing, hang last row of main section (front half) on to Ns. Remove WY.
With wrong side facing, hang last row of one frill on to Ns. Remove WY.
Bring up opposite edge of main section (back half) and hang loops from first row on to Ns. Remove WY.
Using MC and MT, K1 row.
Cast off.

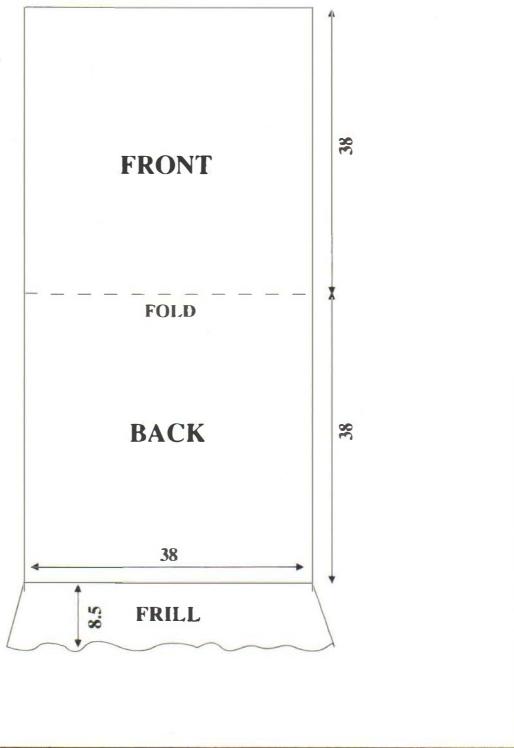
PATTERN 5

12 sts x 36 rows

PATTERN 6

24 sts x 36 rows

SQUARE CUSHION



Leave the 108Ns in WP. With right side facing, hang front half of one selvedge edge of main section evenly on to Ns. With wrong side facing, hang last row of one frill on to Ns. Remove WY.

With wrong side facing, hang rem back half of selvedge edge evenly on to Ns. Using MC and MT, K1 row. Cast off.

Leave the 108Ns in WP. With right side facing, hang front half of rem selvedge edge on to Ns.

With wrong side facing, hang

last row of one frill on to Ns. Remove WY. Using MC and MT, K1 row.

Cast off.

Turn work right side out. With front piece facing, hang folded edge of main piece evenly on to 108Ns.

With wrong side facing, hang last row of rem frill on to Ns. Remove WY.

Using MC and MT, K1 row. Cast off.

Join frill seams. Wash, dry and press cushion.

Insert cushion pad or filling.

Close rem seam.



ROUND CUSHION BACK AND FRONT PIECES ALIKE

Push 14-0-14Ns to WP. 28Ns. Using WY, cast on and K a few rows ending CAR. Place a marker on the centre st. Using MC and MT, K4 rows.

Set RC at 000. Using e-wrap method, cast on 2sts at beg of next 2 rows. 32sts.

Insert mylar sheet for patt 4 and program machine. Set for lace knitting. Work in lace patt.

Cast on (e-wrap method) 2sts at beg of next 18 rows. 68sts. RC shows 20.

K1 row. Inc 1st at each end, fully fashioned method, K2 rows, 20 times. 108sts.

K until RC shows 84. Place a marker at each end.

K until RC shows 104.

Dec 1st at each end, fully fashioned method, K2 rows, 20 times. 68sts.

Cast off 2sts at beg of next 20 rows. 28sts. RC shows 164.

Set machine for st st. K4 rows. Place a marker on the centre st.

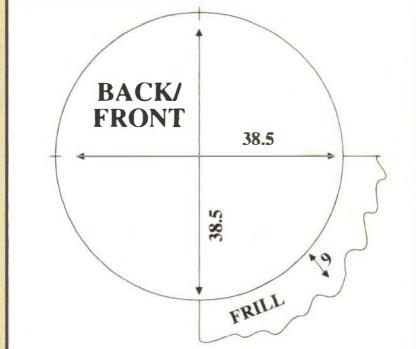
Using WY, K a few rows and release from machine.

Work second piece to match.

FRILL (KNIT FOUR)

Push 180Ns to WP. Using

ROUND CUSHION





WY, cast on and K a few rows ending CAR. Keep work evenly weighted.

Push Ns forward. Using MC, work an e-wrap cast on from left to right.

Using MT, K1 row. CAL.

TUCK STITCH EDGING

Commencing at left edge, push 1 N to 'D' (patt) position, *** leave 1 N in 'B' (working) position, push 3 Ns to 'D' position ***.

Rep from *** to *** across the row.

Set carriage to tuck in both directions. K1 row.

Rep this tuck row, twice more. CAR.

Set machine for st st. K2 rows.

Insert mylar sheet for patt 5 and program machine. Set for lace knitting.

Set RC at 000. Work 24 rows of lace patt.

Set machine for st st.

K6 rows.

Using WY, K a few rows and release from machine.

Push 90 Ns to WP. With

wrong side facing, hang last row worked in MC on to Ns, placing 2 sts on to each N. Remove WY.

Using MC and MT, K2 rows. Using WY, K a few rows and release from machine.

TO MAKE UP

Push 90 Ns to WP. With right side of front piece facing, hang one section of edge from marker to marker evenly on to Ns.

With wrong side facing, hang last row of one frill on to Ns. Remove WY.

With wrong side of back piece facing, hang corresponding edge from marker to marker evenly on to Ns.

Using MC and MT, K1 row. Cast off.

Attach two more frills in the same way.

Attach last frill to rem edge of front piece only.

Join frill seams.

Wash, dry and press cushion. Insert cushion pad or filling.

Close rem seam.



HEART CUSHION BACK AND FRONT SECTION ALIKE

Push 4 Ns to WP. Using WY, cast on and K a few rows ending CAR.

Hang claw weight.

Using MC and MT, K2 rows. Insert mylar sheet for patt 1 and program machine. Set for lace knitting.

Set RC at 000. Work

in normal lace for 16 rows and then in fine lace for 16 rows.

Rep these 32 rows throughout.

At the same time, when RC shows 2, inc 1 st at each end, fully fashioned method, K2 rows, 46 times. 96 sts.

K until RC shows 110. CAR.

Make a note of

position in patt sequence. Using nylon cord, K48 sts at left by hand taking Ns down into NWP. Cont on rem 48 sts at right for first half.

Keeping patt sequence correct, K8 rows.

Dec 1 st at each end, K2 rows, 7 times. 34 sts.

Dec 1 st at each end, K1 row, 10 times. 14 sts. K until RC shows 144.

Using WY, K a few rows and release from machine.

Unravel nylon cord over sts at left. Reset RC at 110. Starting at correct position in patt, complete to correspond with first half.

LOWER SIDE FRILL (KNIT TWO)

Push 144 Ns to WP. Using WY, cast on and K a few rows ending CAR. Push Ns forward. Using MC, work an e-wrap cast on across row.

Using MC and MT, K2 rows.

Insert mylar sheet for patt 1 and program machine. Set for lace knitting. Set RC at 000. Work 16 rows of patt. Cont in lace patt, returning any selected Ns in centre and then each foll alt motif to normal WP. K until RC shows 20.

Set machine for st st. K4 rows. Transfer every alt st on to adjacent N. Leave empty Ns in WP. K2 rows.

Using WY, K a few rows and release from machine.

Push 72 Ns to WP. With wrong side facing, hang last row worked in MC on to Ns, placing 2 sts on to each N. Remove WY.

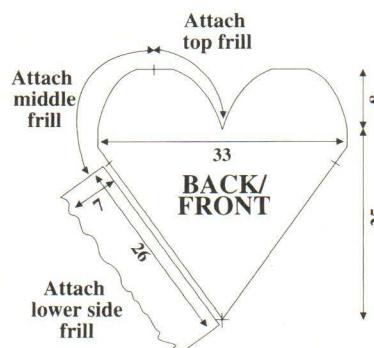
Using MC and MT, K2 rows.

Using WY, K a few rows and release from machine.

MIDDLE FRILL (KNIT TWO)

Work as given for lower frill over 96 sts, reducing to 48 sts.

HEART CUSHION



TOP FRILL (KNIT TWO)

Work as given for lower frill over 64 sts, reducing to 32 sts.

TO MAKE UP

Measure along side edge of front piece from 4 st point and mark at 26cm. Rep on opposite side. Rep on back piece.

Push 72Ns to WP. With right side of front piece facing, hang one side edge picking up 2 sts from first row and 70 sts up to marker and hang on to Ns.

With wrong side facing, hang last row of lower frill on to Ns. Remove WY.

With wrong side facing, hang corresponding section of back piece on to Ns.

Using MC and MT, K1 row. Cast off.

Rep from opposite side of point to marker.

Push 48Ns to WP. With right side facing, hang edge of front piece from marker up to and including 7 sts held on WY on to Ns. Remove WY.

With wrong side facing, hang last row of middle frill on to Ns. Remove WY.

With wrong side facing, hang corresponding section of back piece on to Ns.

Using MC and MT, K1 row. Cast off.

Rep on opposite side.

Push 32Ns to WP. With right side facing, hang rem section to centre dip of heart shape on to Ns.

With wrong side facing, hang last row of top frill on to Ns. Remove WY.

With wrong side facing, hang corresponding section of back piece on to Ns.

Using MC and MT, K1 row. Cast off.

Rep for rem section, but attaching last top frill to front piece only.

Join frill seams.

Wash, dry and press cushion. Insert cushion pad or filling. Close seam.



BLANKET MAIN PIECE

Push 194Ns to WP. Using WY, cast on and K a few rows ending CAR. Mark centre st. Using 2 strands of C and MT-4, K2 rows.

Insert mylar sheet for patt 1 and program machine. Set for lace knitting.

Set RC at 000. For the first two sections of lace only, push back the Ns selected for every alt motif beg with Ns 14-10 at left and Ns 11-15 at right of centre 'O'.

Then cont in lace patt. K until RC shows 362.

Work 2 rows of lace omitting the selection of any 'part' patts. K until RC shows 364.

Set machine for st st. K2 rows. Place a marker on the centre st. Using WY, K a few rows and release from machine.

FRILL

(KNIT EIGHT)

Push 194Ns to WP. Using WY, cast on and K a few rows ending CAR. Using 2 strands of C and MT-2, work as given for cot drapes from ** to **. Do not transfer end sts. If selected for patt, return end Ns to normal WP.

RC shows 8.

Insert mylar sheet for patt 6 and program machine. Work 18 rows of patt.

Set machine for st st. K4 rows. Using WY, K a few rows and release from machine.

Push 97Ns to WP. With wrong side facing, hang last row worked in C on to Ns, placing 2 sts on to each N. Remove WY.

Using 2 strands C and MT-2, K2 rows.

Release on WY.



TO MAKE UP

Divide outside edge of main piece into eight equal sections and mark.

Push 97Ns to WP. With right side facing, hang one section of outside edge on to Ns.

With wrong side facing, hang last row of frill on to Ns. Remove WY.

Using 2 strands of C and MT-2, K1 row. Cast off.

Rep for rem 7 frills.

Wash, dry and press to correct shape.



SLEEPING BAG BACK

Push 46[48:49]Ns at left and right of centre 'O' to WP. 92[96:98]Ns. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using 2 strands of C and MT-2, K4 rows.

Insert mylar sheet for patt 3 and program machine. Set for lace knitting. Cont in patt.

K1[2:2] rows. RC shows 5[6:6].

Using fully fashioned method, inc 1 st at each end of next and every foll 6th[7th:8th] row, 15 times in all. 122[126:128]sts. K until RC shows 98[106:120].

SHAPE SLEEVES

Using fully fashioned method, inc 1 st at each end of next and every foll alt row, 30[34:36] times in all. 182[194:200]sts. Place a marker at each end for finish of side seam and start of cuff edge.

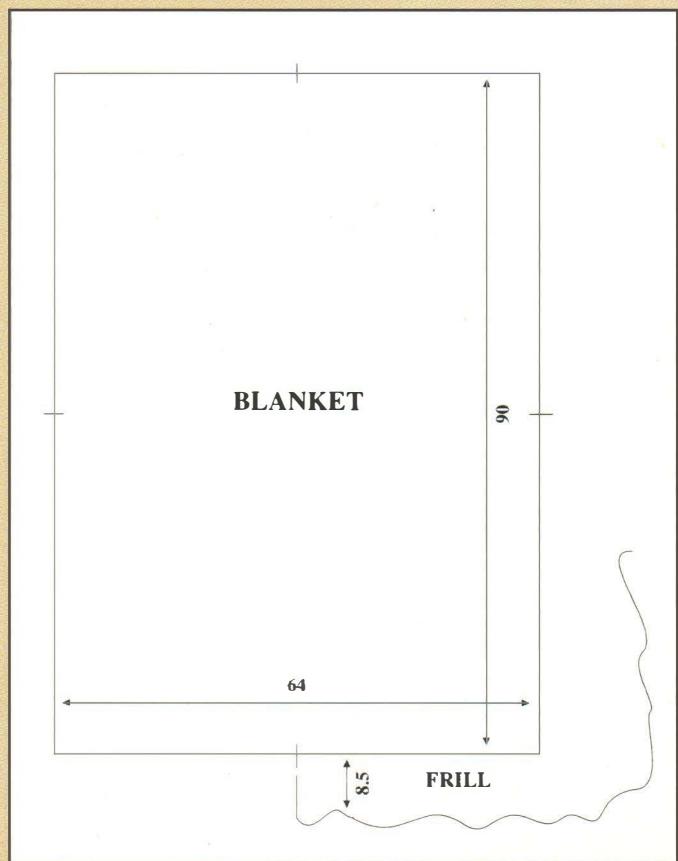
K until RC shows 214[234:254].

Using WY, K a few rows over 73[77:78]sts at right and release from machine.

Rep over 73[77:78]sts at left. Cast off rem 36[40:44]neck sts.

FRONT

Work as given for back until RC shows 164[174:184]. CAR.





SHAPE NECK

Make a note of position in patt and inc sequence.

Using a separate length of C, cast off the centre 6 sts (3-0-3 sts).

Disconnect RC. Release sts at left on WY. Reconnect RC.

Cont over sts at right, keeping lace patt correct and inc at outside edge as given for back to end. Return any selected Ns for 'part' patt at centre edge to normal WP. K until RC shows 168[180:192].

Using fully fashioned method, dec 1 st at neck edge on next and every foll 3rd row, 15[18:20] times in all. K until RC shows 214[234:254]. 73[77:78] sts.

Using WY, K a few rows and release from machine.

Rehang left half of work on to previously occupied Ns. Reset RC at 164[174:184]. Starting

at correct position in patt, complete to correspond with first half, reversing shapings.

JOIN SHOULDER AND UPPER SLEEVE SEAM

Push 73[77:78] Ns to WP. With right side facing, hang back right shoulder and upper sleeve sts on to Ns.

Remove WY.

With wrong side facing, hang corresponding front sts on to Ns. Remove WY.

Using 2 strands of C and MT-2, K1 row. Cast off. Rep for rem shoulder/sleeve sts.

CUFFS

With RB in position, set machine for 2x1 rib. Push 60[66:72] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. Using 2 strands of C, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K34 rows. Transfer sts to MB.

With wrong side facing, hang lower cuff edge of sleeve from marker to marker evenly on to Ns. Match centre of sleeve seam to centre st. Using MT-2, K2 rows. Cast off.

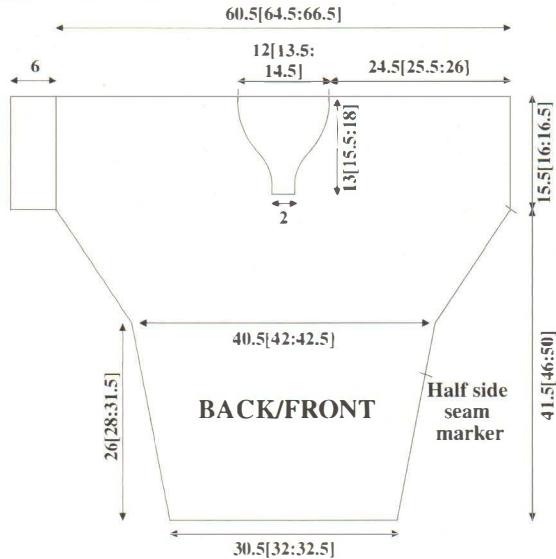
SIDE FRILL (KNIT FOUR)

Push 110[122:146] Ns to WP. ■ Using WY, cast on and K a few rows ending CAR.

Push Ns forward. Using 2 strands of C, e-wrap along the row.



SLEEPING BAG



Using MT-2, K1 row. CAL. Leave N2 at left of centre '0' in 'B' (working) position and then push 3 Ns at either side to 'D' (patt) position.

Rep this 3x1 arrangement along the row.

Set carriage to tuck in both directions. K1 row.

Rep this tuck row, twice more. Set machine for st st. K2 rows. Insert mylar sheet for patt 5 and program machine. Set for lace knitting.

Set RC at 000. Work in patt until RC shows 24.

Using WY, K a few rows and release from machine.

Push 55[61:63] Ns to WP. With wrong side facing, hang last row worked in C on to Ns, placing 2 sts on to each N. Remove WY.

Using 2 strands of C and MT-2, K2 rows.

Release on WY ■.

JOIN FRILLS AND SIDE SEAMS

Mark centre point along side edge. Push 55[61:63] Ns to WP. With right, side facing, hang half side edge of front from lower edge to centre marker evenly on to Ns.

With wrong side facing, hang last row of frill on to Ns. Remove WY.

With wrong side facing, hang corresponding half side edge of back evenly on to Ns.

Using 2 strands of C and MT-2, K1 row.

Cast off.

Rep for rem side edge from centre marker to end of seam marker.

Rep for opposite side seam.

ATTACH LOWER EDGE FRILL

Push 92[96:98] Ns to WP. With right side facing, hang last row of lower edge frill on to Ns. Remove WY.

With wrong side facing hang lower edge of front on to Ns. Remove WY.

Set RC at 000. Using 2 strands of C and MT-2, K1 row.

Using MT-5, K28 rows.

Using MT-2, K1 row.

Using MT-5, K28 rows.

Using MT-2, K1 row. Cast off.

Fold st st section in half to inside to form hem and slip stitch in place.

Push 92[96:98] Ns to WP. With wrong side facing, hang lower edge of back on to Ns. Remove WY.

Set RC at 000. Using 2 strands of C and MT-5, K14 rows.

Using MT-2, K1 row. Cast off.

Fold st st section to inside to form a facing and slip stitch in place.

SHAWL COLLAR

With RB in position, set machine for 2x1 rib. Push 150[160:170] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib.

Using 2 strands of C, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K18 rows.

Set both carriages to hold. Push 14 Ns to HP at opposite side to carriages, K1 row, twice. Push 2 Ns to HP at opposite side to carriages, K1 row, 26 times. RC 46. Move carriages to side.

Transfer sts to MB. Break yarn and rejoin at side. Cancel hold.

Using 2 strands of C and MT-2, K1 row.

Cast off loosely.

LOWER EDGE FRILL

Push 184[192:196] Ns to WP. Work as given for side frill from ■ to ■ reducing by half to 92[96:98] sts.



TO MAKE UP

Join frill seams.
Join cuff seams enclosing (selvedge) side edge of frills.
Attach cast off edge of collar to neck edge. Overlap at centre front and stitch in place.
Sew on button.
Finish ends of lower edge hem.
Sew on press studs or fasteners to hems at lower edge.
Wash garment. Allow to dry.
Press on wrong side to correct size and shape.



ROMPER SUIT

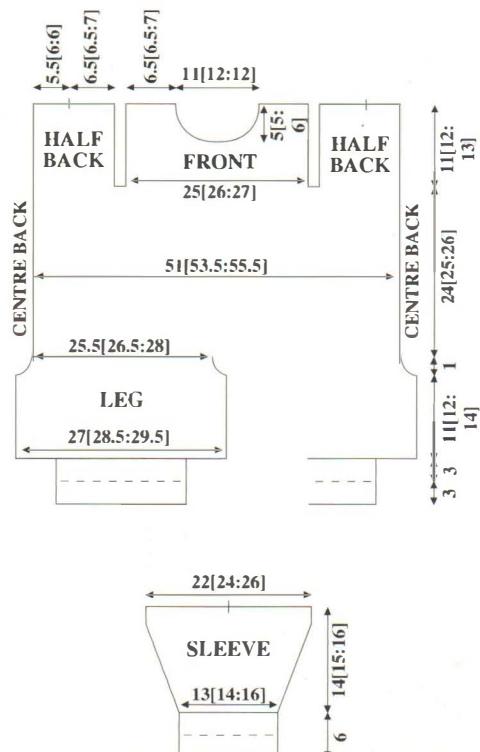
LEFT LEG

Commencing with N1 at left [N2 at right: N6 at right] of centre '0', push 98[102:106] Ns at left to WP.
Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using 2 strands of C and MT-2, K2 rows.
Insert mylar sheet for patt 1 and program machine. Set for lace knitting. Work 14 rows of patt.
Set machine for st st. K until RC shows 46[50:58].

SHAPE CROTCH

Dec 1 st at each end, K1 row, 3 times. 92[96:100] sts.

ROMPER SUIT



Using WY, K a few rows and release from machine.

RIGHT LEG

Work as given for left leg, reversing needle settings.

BODY

Push 92[96:100] Ns at left and right of centre '0' to WP.

With wrong side facing, rehang each leg over appropriate Ns at left and at right of centre '0'. Remove WY. 184[192:200] sts.

Set RC at 000. Using 2 strands of C and MT-2, K until RC shows 100[106:110]. CAR.

RIGHT BACK HALF

Disconnect RC. Using WY, K a few rows over 137[143:149] sts at left and release from machine.

Reconnect RC. Using 2 strands of C and MT-2, cont over rem 47[49:51] sts at right. K1 row.

Cast off 4 sts at beg (armhole) of next row. 43[45:47] sts.

K until RC shows 146[156:164].

Mark the 20th[21st:21st] st in from centre back edge for neck width.

Using WY, K a few rows and release from machine.

LEFT BACK HALF

Rehang 47[49:51] sts held on WY at left edge on to machine. CAL.

Reset RC at 100[106:110].

Using 2 strands of C and MT-2, K1 row.

Cast off 4 sts at beg (armhole) of next row. 43[45:47] sts.

K until RC shows 146[156:164].

Mark the 20th[21st:21st] st in from centre back edge for neck width.

Using WY, K a few rows and release from machine.

FRONT

Rehang rem 90[94:98] sts held on WY on to machine. Remove WY.

Reset RC at 100[106:110]. CAR. Using 2 strands of C and MT-2, K until RC shows 125[135:139]. CAL.

SHAPE NECK

Using nylon cord, K 53[56:58] sts at right by hand taking Ns down into NWP. Cont on rem 37[38:40] sts at left for first side.

Dec 1 st at neck edge, K1 row, 10 times.

Dec 1 st at neck edge, K2 rows, 4 times.

23[24:26] sts.

K until RC shows 146[156:164].

Using WY, K a few rows and release from machine.

Unravel nylon cord over 16[18:18] sts at left (centre).

Using WY, K a few rows and release from machine.

Unravel nylon cord over rem 37[38:40] sts at right. Reset RC at 125[135:139].

Complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 2x1 rib. Push 23[25:29] Ns at left and right of centre '0' on MB to WP. 46[50:58] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 2x1 rib.

Using 2 strands of C, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K34 rows. Transfer sts to MB.

Set RC at 000. Using MT-2 and fully fashioned method, shape sides by inc 1 st at each end of every foll 3rd row, 17[18:18] times and *at the same time*, when RC shows 2, insert mylar sheet for patt 1. Program machine and set for lace knitting. K14 rows of patt.

Set machine for st st. K until RC shows 58[64:68]. 80[86:94] sts.

Mark the centre st and cast off.

ANKLE CUFF

Push 49[51:53] Ns to WP. With wrong side facing, hang lower edge of left leg on to Ns, placing 2 sts on to each N. Remove WY.

Using 2 strands of C and MT-2, K1 row.

Release on WY.

With RB in position, set machine for 2x1 rib. Push 49[51:53] Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 2x1 rib.

Using 2 strands of C, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K34 rows. Transfer sts to MB.

With wrong side facing, hang lower edge of left leg on to Ns. Remove WY. Using MT-2, K1 row.

Cast off loosely.

Rep for right leg.

BUTTON BAND

With RB in position, set machine for 2x1 rib. Push 100[106:112] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib.

Using 2 strands of C, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K16 rows. Transfer sts to MB.

With wrong side facing, hang one centre back edge from end of crotch shaping to neck evenly on to Ns.

Using MT-2, K1 row. Cast off.

BUTTONHOLE BAND

Work as given for button band making 5[5:6] evenly spaced buttonholes when RC shows 8. Attach to rem centre back edge.

Join shoulder seams on machine or graft tog if preferred.

COLLAR

(KNIT TWO)

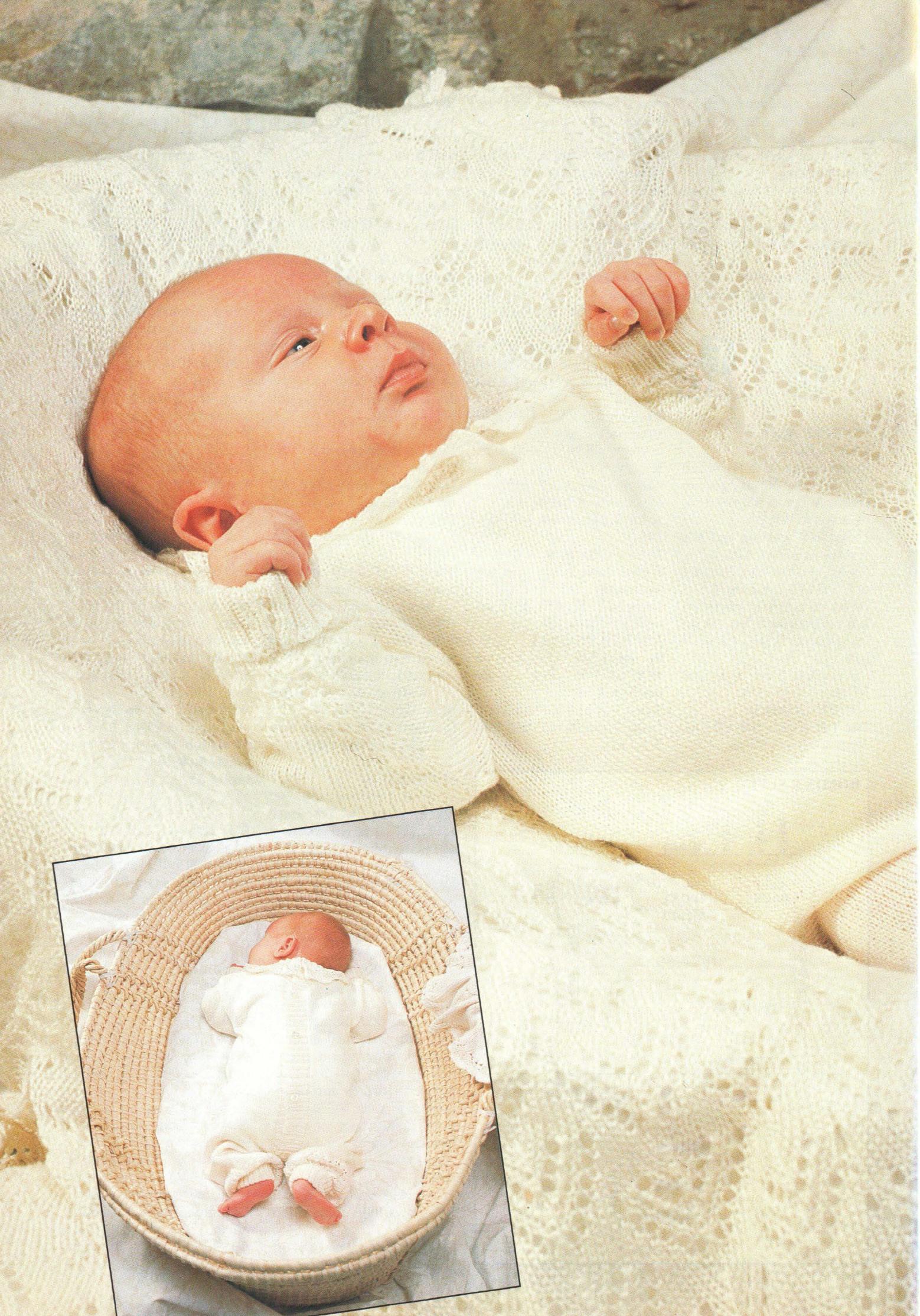
Push 30 Ns at left and 31 Ns at right of centre '0' to WP. 61 Ns.

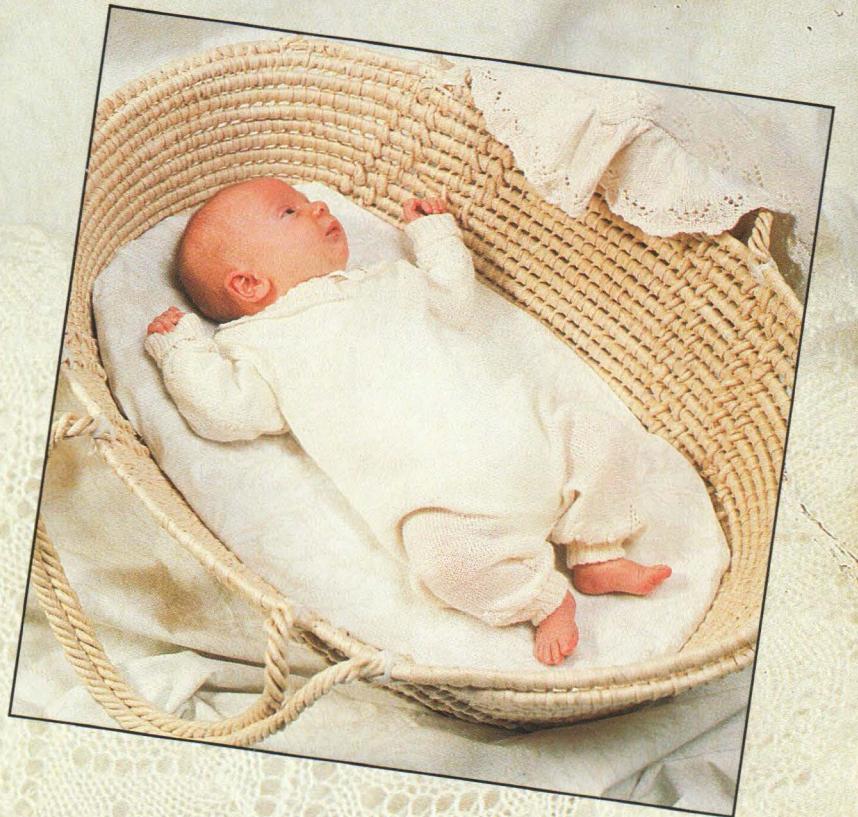
Using WY, cast on and K a few rows ending CAR.

Push Ns forward. Using 2 strands of C, e-wrap along the row.

Using MT-2, K1 row. CAL.

Commencing at left edge, push 3 Ns to 'D' (patt) position, leave 1 N in normal





working position, rep across the row.

Set carriage to tuck in both directions. K1 row.

Rep this tuck row, twice more. CAR.

Set machine for st st. K2 rows. Insert mylar sheet for patt 5 and program machine. Set for lace knitting.

Set RC at 000. K8 rows.

Set machine for st st. Dec tension by one dot every 3rd row, K until RC shows 14.

Using WY, K a few rows and release from machine.

Work second collar over Ns 33-0-28.

NECKBAND

Push 108[114:120] Ns to WP. With right side facing, hang last row of collar on to Ns at left and right. Remove WY. 108[114:120] sts.

Using 2 strands of C and MT-2, K1 row.

Bring RB in WP. Arrange sts for 2x2 rib. Return empty MB Ns to NWP. Using MT-5/MT-5, K8 rows.

Make a buttonhole, 4 sts in from appropriate edge. K8 rows.

Transfer sts to MB. Using MT-2, K1 row.

With right side facing, hang neck edge and top of bands evenly on to Ns. K2 rows. Release on WY.

TO MAKE UP

Backstitch last row of neckband in place to right side of neck edge. Wash and dry garment pieces.

Press on wrong side to correct measurements.

Join sleeve seams.

Sew in sleeves matching centre marker to shoulder seam.

Overlapping buttonhole band over button band, stitch ends of bands to crotch edges.

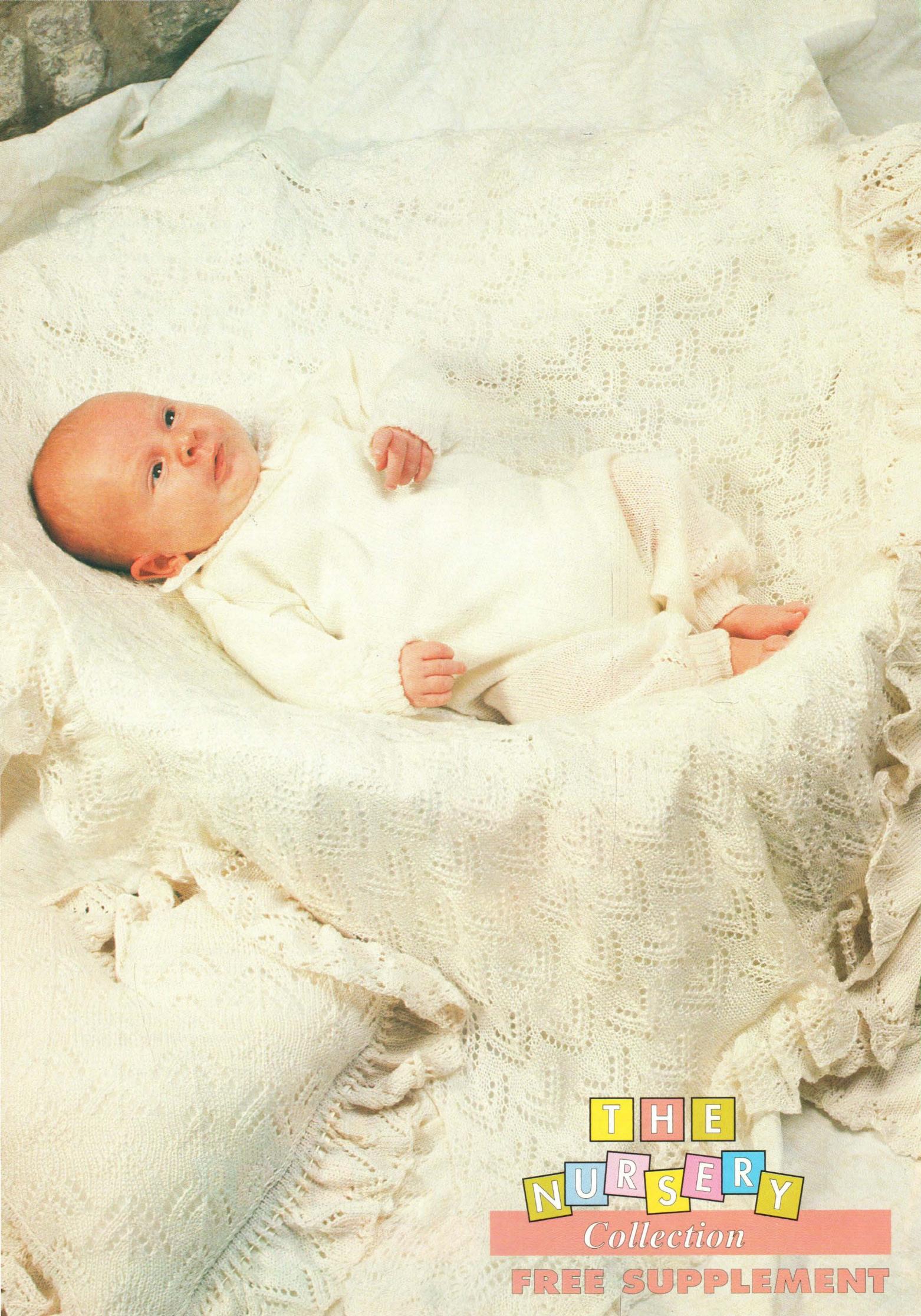
Join inside leg seams.

Fold ankle cuff in half to inside and slip stitch in place.

Sew on buttons.

Fold collar to right side.

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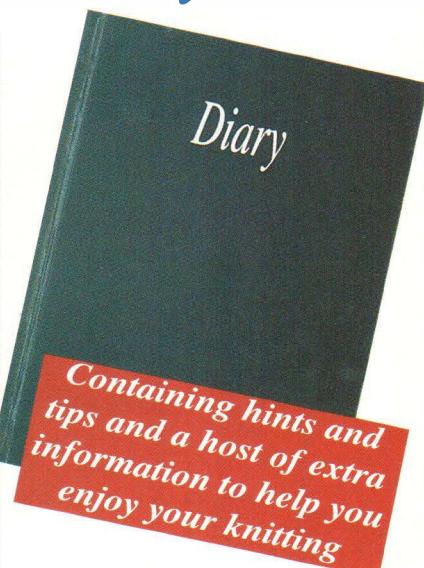
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11

RIB-ABILITY

Jenny Rose

Pin Tuck Top



MACHINES: These instructions are written for standard gauge punchcard or electronic machines with ribber

YARN: Bramwell Montana 2 ply Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Optic White (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 96[101:106:111:117]cm.

Length 68[68:69:69:69]cm.

Sleeve seam 18cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Montana 2 ply Cotton. 2 x 300g cones in MY.

GARMENT WEIGHS

324g for size 91cm.

MAIN TENSION

Wash and dry tension swatch before measuring.

34 sts and 46 rows to 10cm measured over FNR (tension dial approx 0•/0•).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

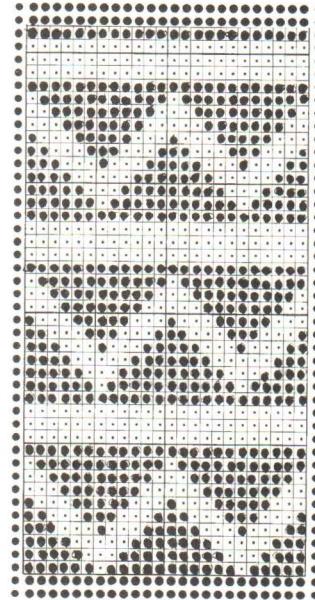
See page 113.

NOTE

Front neckline is shaped using the cut and sew method. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit. Use double length setting.



ELECTRONIC PATTERN

Fill in mylar sheet. Use double length and reverse buttons.

BACK AND FRONT ALIKE

With RB in position, set machine for FNR. Push 82[85:90:94:99]

Ns at left and 83[86:91:95:100]

Ns at right of centre '0' on MB to WP. 163[171:181:189:199]

Ns. Push corresponding Ns on RB to WP. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT/MT, cont in tubular knitting. K until RC shows 20.

Set machine for FNR. K1 row. Set RC at 000. Using MT/MT, K202 rows.

Insert punchcard and lock on first row or insert mylar sheet and program for patt.

24

66[66:67:67:67]

BACK/FRONT

48[50:53:55.5:58.5]

44[44:46:46:46]

34[34:36:36:36]

16

2

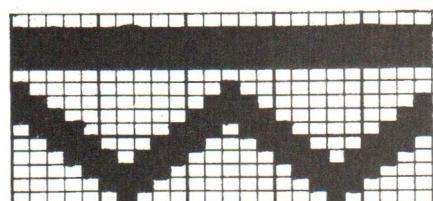
SLEEVE

SLEEVES

With RB in position, set machine for FNR. Push 115[115:123:123:123] Ns on MB and corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT/MT, cont in tubular knitting.

ELECTRONIC PATTERN



24 sts x 14 rows

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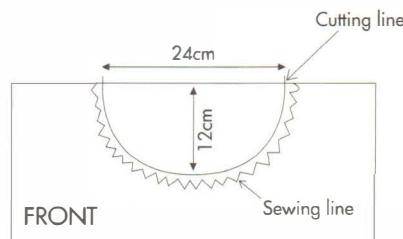
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DIAGRAM 1



K20 rows. Set machine for FNR. K1 row.

Set RC at 000. Using MT/MT, shape sides by inc 1 st at each end, on both beds, on every foll 4th row, 17 times. 149[149:157:157] sts. K until RC shows 74. Mark centre st and cast off loosely.

NECKBAND

With RB in position, set machine for FNR. Push 170Ns on MB and corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT+1••/MT+1••, cont in tubular knitting. K until RC shows 20.

Using WY, K approx 18 rows and then release from machine.

TO MAKE UP

Mark front neckline as shown in Diagram 1. Sew along line and cut away excess. Join right shoulder seam. Press last row of neckband to set sts. Enclosing neck edge between st st sections, pin neckband in position. Backstitch through open loops of last row worked in MY first on right side. Then catch in place stitch by stitch on inside. Join rem shoulder seam. Sew in sleeves matching centre marker to shoulder seam. Join side and sleeve seams. Wash garment. Block out to correct size. Leave to dry.

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ACCESS

VISA

In its most basic form a pin tuck is a full needle rib fabric with more rows worked on one bed than on the other. This is achieved by only allowing one bed to knit for a given number of rows, and then continuing with both beds working. Pin tucks can be worked on either bed and if you can make a pin tuck on the back or front of the fabric, you will probably have a good understanding of how your machine works.

Try this simple exercise to see what happens. Cast on in full needle rib with a 3 ply yarn and make sure that the fine knit bar is in position. Knit several rows across both beds. Increase the stitch size on the ribber and set the main bed to slip both ways. This means that the main bed needles will not knit at all. Knit six rows. Only the ribber needles will be working. Set the main bed to knit and change the stitch size back. Knit six rows. You cannot see what has happened because the work is between the beds, but you have created a pin tuck on the side of the work facing you. Now, reverse the whole sequence. Increase the stitch size on the main bed and set the ribber to slip both ways. Only the main bed needles will knit. Knit six rows and then set the ribber to knit again. Change the stitch size back and knit another six rows. You have made a pin tuck on the side of the work facing away from you. By increasing the stitch size on the actual pin tuck you are making it more pronounced. If you want to make it even more noticeable you can do several things. You can try knitting more than the six rows on one bed only. What you are actually able to achieve here will vary depending on your machine and the yarn you are using. You can also try laying some kind of padding in the pin tuck before knitting the rows on both beds. I have tried this with piping cord. It makes the knitting much heavier, but it does bulk out the pin tuck. Cut a length of piping cord the width of the knitting. (Make sure that the piping cord has been washed first to allow for any shrinkage). Knit the six rows on one bed only, drop the ribber by one notch, lay the piping cord in place and gently bring the ribber back to its working position. Carry on knitting.

SAMPLE 1

This shows some very simple pin tucks. The first few are one colour pin tucks worked on the ribber. The next few have piping cord threaded through them and the last few show what happens if you change colour when the knitting is only worked on

one bed. These very simple pin tucks are often used to give extra definition to collars and cuffs. Having tried making a simple pin tuck, I decided to see what would happen if I used the lili buttons. I ended up with two variations, SAMPLE 2 and SAMPLE 3. I made sure that I had an even number of needles in work on the ribber, and then I knitted, slipping on both beds for six rows for Sample 2 and slipping on the ribber for six rows for Sample 3. The results were very different. Sample 2 gave little raised bumps, which were very effective when the colours were changed, and Sample 3 gave a long stretched stitch which again was more pronounced when two colours were used. On the plain coloured part of Sample 3, I threaded ribbon under the stretched stitch which looked quite effective. As I was working these samples it seemed that it should be possible to use the patterning facility on the machine to speed things up and I have included the punchcard/mylar sheets with the knitting instructions for you to try. I then decided to try other punchcard designs to see what happened and SAMPLE 4 shows the result. It made a very interesting raised design for this month's garment. Try using some of your existing slip punchcards or electronic designs on a full needle rib set up with the main bed set to slip and see what happens. I decided that I wanted to see what would happen if I mixed some Jacquard designs with the pin tuck effect, but I ran into a few unforeseen difficulties, so I am still working on it!

Till next month,

Jenny

This month, Jenny looks at pin tucks and some of the variations that can be worked

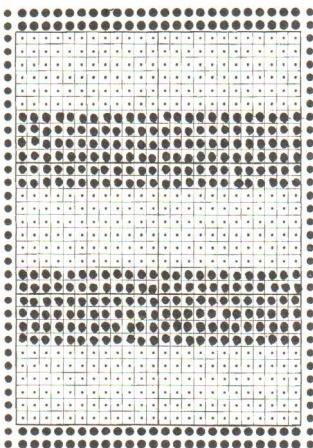
RIB-ABILITY

SAMPLE 1 Manual instructions

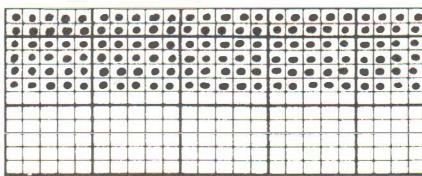
Full needle rib.
Slide lever I.
TD2/3.
Knit 6 rows on both beds.

Main bed: Set to slip both ways.
Ribber: Set to knit both ways.
Knit 6 rows.
Main bed: Set to knit both ways.
Ribber: Set to knit both ways.
Knit 6 rows.
Repeat these 12 rows throughout, changing colour

PUNCHCARD FOR DESIGN A

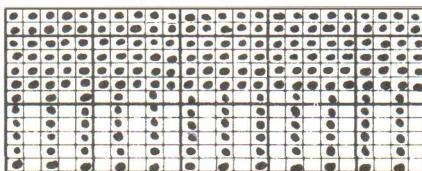


ELECTRONIC DESIGN A



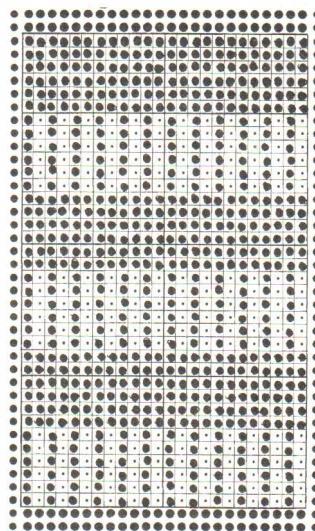
24 sts x 12 rows

ELECTRONIC DESIGN B

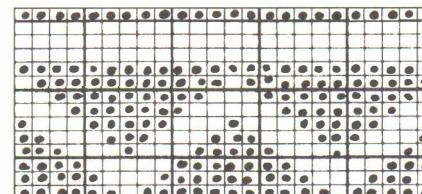


24 sts x 12 rows

PUNCHCARD FOR DESIGN B



ELECTRONIC DESIGN C

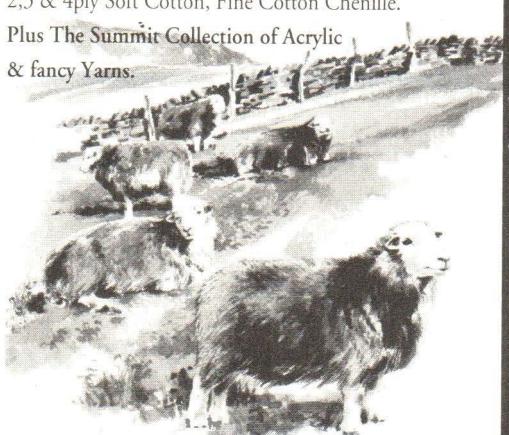


24 sts x 14 rows

for the slip rows if you want a coloured pin tuck.

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Punchcard/electronic instructions

Use punchcard/electronic design A.
End needle selection off.
Cast on and knit as above.
Carriage at right.
Insert pattern and set to row 1.
Knit 1 row to select the needles.
Main bed: Set to slip both ways.
Ribber: Set to knit both ways.
Knit as required.
If you want coloured pin tucks, change to contrast colour for the first 6 rows, then change to MC for the next 6 rows and repeat.

SAMPLE 2 Manual instructions

Full needle rib.
Slide lever I.
TD2/3.
Even number of needles on the ribber.

Knit 6 rows on both beds.
Main bed: Set to slip both ways.
Ribber: Set to knit both ways.
III buttons set.
TD6/3.
Knit 6 rows.

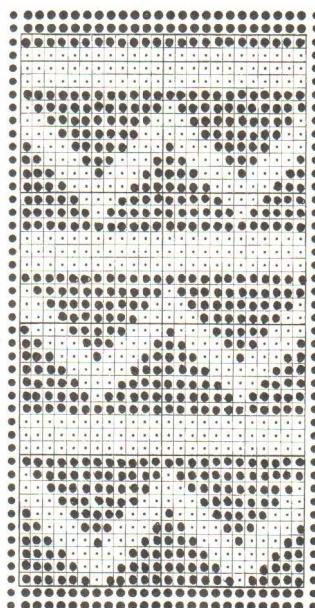
Main bed: Set to knit both ways.

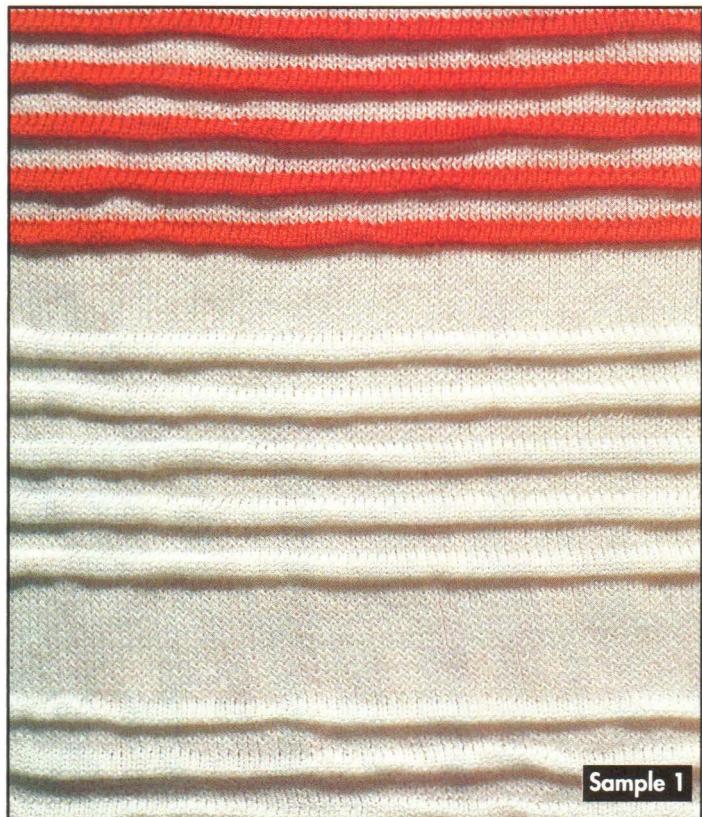
Ribber: Set to knit both ways.
TD3/3.
Knit 6 rows.
Repeat these 12 rows as required.

Punchcard/electronic instructions

Cast on as above.
Use punchcard/electronic design B.
End needle selection off.
Carriage at right.
Insert pattern and set to row 1.
Knit 1 row to select the needles.
Main bed: Set to slip both ways.

PUNCHCARD FOR DESIGN C

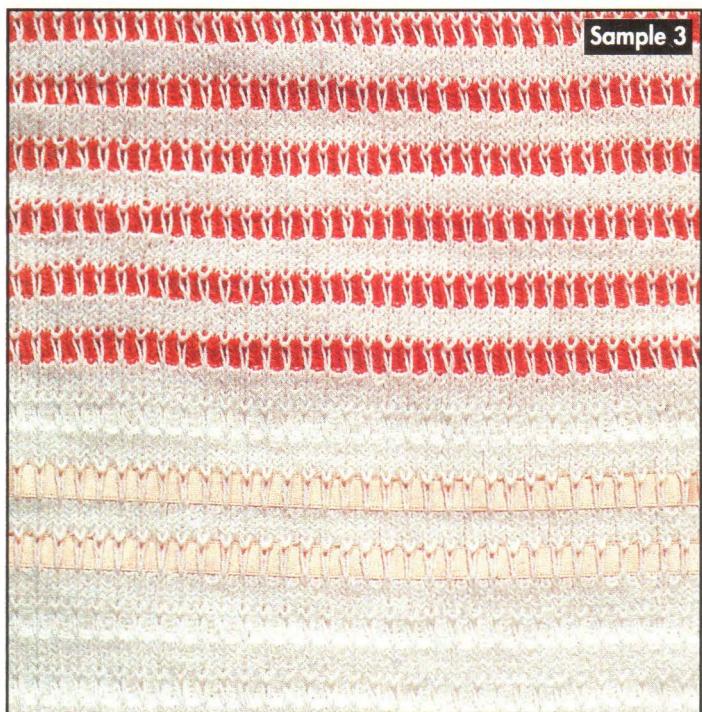




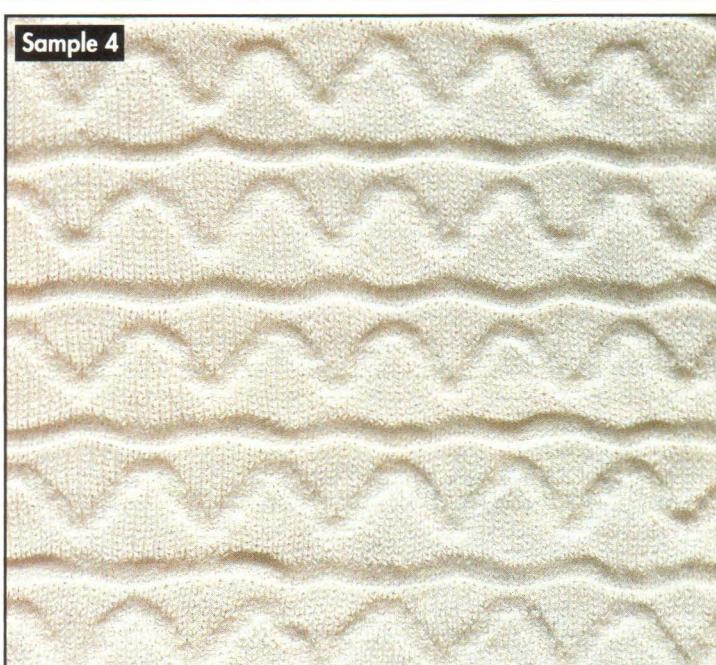
Sample 1



Sample 2



Sample 3



Sample 4

Ribber: Set to slip both ways.
TD6/3.

Knit 6 rows with C.

Main bed: Set to slip both ways.

Ribber: Set to knit both ways.
TD3/3.

Knit 6 rows MC.

Repeat these 12 rows.

If you want a one colour pattern, knit in MC throughout.

SAMPLE 3 **Manual instructions**

Full needle rib.

Slide lever I.

TD2/3.

Even number of needles on the ribber.

Main bed: Set to knit both ways.

Ribber: Set to slip both ways.

III buttons set.

Knit 6 rows.

Main bed: Set to knit both ways.

Ribber: Set to knit both ways.
Knit 6 rows.

Repeat these 12 rows.

If you want coloured pin tucks, knit the slip rows in C.

Punchcard/electronic instructions

Use punchcard/electronic design B.

End needle selection off.

Cast on and knit as above.

Carriage on the right.

Insert pattern and set to row 1.

Knit 1 row to select the needles.

Main bed: Set to slip both ways.

Ribber: Set to knit both ways.

Knit, changing colour to C for the slip rows if coloured effect is required.

SAMPLE 4

Full needle rib.

Slide lever I.

TD2/3.

Use punchcard/electronic design C.

Set double length button.

Main bed: Set to slip both ways.

Ribber: Set to knit both ways.

Janey
ROSE

*Trudie explains basic Duomatic
stitch patterns and converts them
to Singer machines*



We all know that many Passap/Pfaff patterns can be knitted on our Singer machine, but when it comes to converting their strange needle diagrams with the two rows of symbols for pushers most of us give up. The needles might be set up as Diagram 1 and the stitch pattern look like Sample 1. Before we have a closer look at this diagram, let us sort out a few points. The Passap/Pfaff machines pattern normally on the front bed, we have to reverse the needle diagrams because our patterning is worked on the back bed. I will list the Passap/Pfaff names for the different stitches.

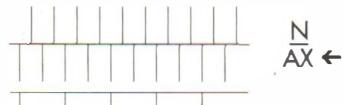
Sample 1

They are for the Duo 80, the Electronic 6000 does not concern us here.

N = normal (V)
AX = tuck (V)
BX = slipstitch (O)
CX = circular (C)
DX = circular tuck, unique to Passap/Pfaff
EX = Fisherman's rib (V C)
FX = Fisherman's rib with pushers (V C)
GX = free move, needles do not knit
HX = 1 row circular, 1 row slip stitch.

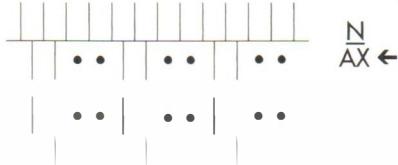
We are interested in patterns which mention AX, BX and FX and have pushers in the needle diagrams, because these are usually easy to convert. The needle channels for the Passap/Pfaff are very long and underneath each needle is a little metal bolt, shaped like a small 'L', called a pusher. When these pushers are not needed, they are safely tucked away behind rails at the bottom of each bed. When they are brought out of the rails, they

DIAGRAM 1



Rack left every 2nd row, twice.
Rack right every 2nd row, twice.
Repeat.

DIAGRAM 2



2 rows, rack left.
2 rows, rack right.
Repeat.

Simple conver

are either in working position and touching the needles or in rest position, near to the bottom rail. Rest position is sometimes called non working position. When a pusher is in working position, the movement of the carriage (called 'lock' in Passap/Pfaff language) forces the pusher up. The pusher in turn forces the needle above it up and this needle will knit its stitch. When the pusher is in rest position, the needle above it will not move and will either slip or tuck its stitch. On the locks, there are 3 buttons: ←, O, →. These are known as the arrow keys. When '←' is pressed down

and the lock moves from right to left, all the pushers change place, the working position pushers move to rest position and the rest position pushers move to working position.

DIAGRAM 3

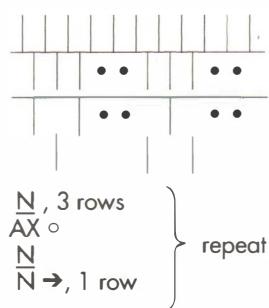
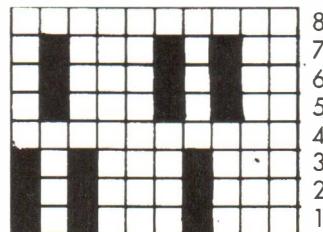


DIAGRAM 4



S I N G



When '→' is pressed, the pushers change when the lock is moved from left to right. It

ension

follows that when both ← and → are pressed the pushers change every row. 'O' cancels the arrows, the pushers stay where they are and the same needles tuck or slip until an arrow key is pressed to change the pusher positions or a row is knitted with 'N' which means all needles knit, ignoring the pushers.

To convert pusher patterns to our patterning system we have to mark the pusher position **AND** look at the arrows. Looking at Diagram 1 again, the pushers are ONE UP, ONE DOWN. This set-up is used more than any other and is the equivalent to our Bird's-eye setting. The '←' arrow tells us that the Bird's-eye is changed every two rows. We get the same result by pressing the button for Norwegian Jacquard,

together with the Bird's-eye button (MUUDU). All we have to do is set the back carriage to tuck, together with the negative button, and rack every two rows, twice to one side and twice to the other. Before the first racking, make sure that the needles have two tucks on them. When you rack after one tuck

row, you get a slightly different pattern.

Now look at Diagram 2. The pushers are still like Bird's-eye, but there are some empty needles without pushers. Can we still use the Bird's-eye button? As long as there are no more than two rows before the pushers change position, yes. Again, the pushers change every second row, so the setting is the same as for Sample 1. Sample 2 was racked to the left when the left of each pair of stitches had tucks.

Now look at Sample 3. All I did was change the direction of the racking and racked to the left when the left stitch of each pair had knitted.

When more than two rows are knitted without change, we cannot use the Bird's-eye setting and have to draw the pusher settings on squared paper and then mark our pattern card accordingly. Diagram 3 is a typical example and Diagram 4 shows what a card for it looks like. The pushers stay in the same position in rows 1-3, row 4 knits N (we draw a

blank row), BUT '→' changes the pushers; rows 5 to 7 show the new pusher position. Row 8 is again blank and '→' changes the pushers to the original position. The drawn pattern is five stitches wide and fits our pattern card. After eight rows the pattern goes back to row 1. Many of you will have noticed that this pattern can be simplified (Diagram 5) by using it with the mirror function or marking the

pattern card for mirrored repeat.

Next month, I will show you some more pusher variations, including one for Mock-Aran.

Until then,

Trudie

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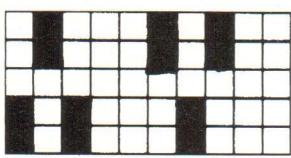
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PASSAP

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DIAGRAM 5



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Dear Editor

I have just completed your questionnaire, and thought that I would take the time to write to let you know how much I enjoy the magazine. I stopped buying the magazine because it seemed to contain patterns which were quite 'frumpy' and not really me, but since the editorial changes were made, the magazine has become more modern and up-to-date — now I can't wait to rush out and buy my copy every month!

I am also writing to register a moan! I have been a self-taught machine knitter for about ten years, and when I was made redundant a couple of months ago, I decided to join a machine knitting evening class to improve on the basics that I had taught myself, and to give myself a bit more confidence with the machine. I don't think that I will ever learn everything that my machine is capable of.... I was really quite excited at the thought of going to

Letters

evening classes to learn new techniques and meet like-minded knitters, and enrolled as soon as I could for the class which started in January. And then the college rang me to say that the classes had to be cancelled. Not enough people had enrolled — in fact there was a total of seven people for two classes. All this made me think that if enrolment to the machine

Are you an experienced machine knitter or an absolute beginner? Do you have a funny story to tell us or a tale of woe? If your anecdote raises a smile or helps out another machine knitter, we'll pay you £10!

knitting classes continued to be so low, then eventually the classes would be cancelled

altogether — it took me quite a while to find evening classes which were being

▷79



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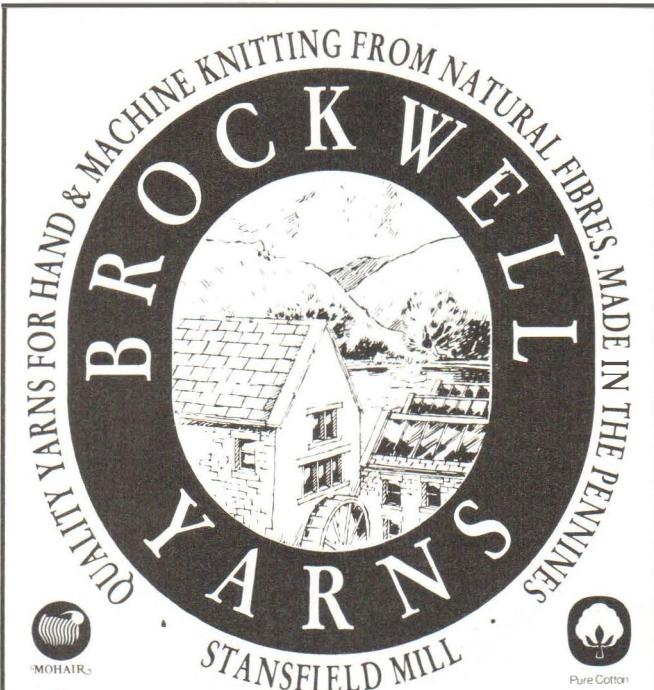
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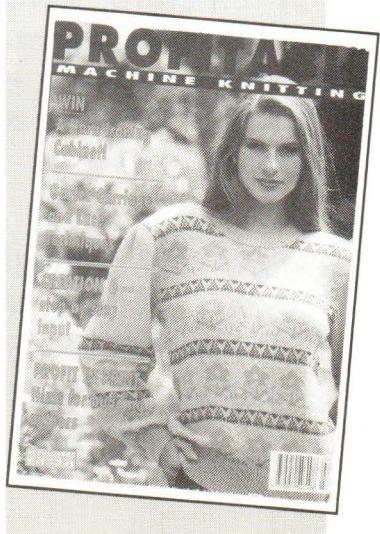
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Letters

77

held in the area in the first place.

When I tell people I am a machine knitter, or read knitting magazines, there are always moans from new knitters who have put the machine under the bed because they can't use it and can find no-one to help them, and there are so many advertisements selling machines which have only been used a couple of times. It doesn't seem to add up that no-one is enrolling for the evening classes, and yet so many people say that they can't use their machines! So come on all you new and inexperienced knitters! Join a machine knitting evening class in your area before you find they have become extinct!

Name and address withheld

Dear Editor

It was six o'clock on an April evening on Manchester Piccadilly Station and I was bored. I'd had to travel by train to my work as a computer software specialist, as my husband needed the car for a business trip and now I had got a while to wait before my train. I strolled round the corner to browse amongst the shelves. Then there it was. I hadn't seen this before, or even heard anything about it, but there it was in front of me. I grabbed for it and browsed through. It was all there. Just what I needed and the promise of more to come! I made for the till and spent the next hour reading and re-reading.

Machine Knitting News
Volume 1 issue 1 what a welcome sight you were.

had been machine knitting for eighteen months and had a Brother 830 single bed, bought second-hand through the *Evening News* from a lady in Rochdale who had knitted one school jumper and given up. Tuition did not exist in those days but I did more in my first week with that machine than she had ever done (I tried the lace carriage!). My very first extra within weeks (I only waited hoping to get one for Christmas!) was the knitleader and that was the freedom I needed for my knitting to take off. There was only one available magazine on the bookstalls, the patterns seemed terribly old-fashioned and all the best were for hand knitters, so this new source was a delight. And they all had knitleader shapes and measurements!

I've still got every issue carefully filed, having bought a pile of those smart binders at an exhibition and I've still got the knitleader, although it has been out of use for a couple of years since I discovered DesignaKnit. The machine has become a Brother 910 with all the trimmings and a Brother 230 chunky with absolutely nothing and the magazine has got better and better. The patterns in the past year's issue have been far superior to any others whether in your own past issues or in rivals and there has been a move away from boring 4 ply acrylics to the natural yarns that I have always used. I can now pick up a copy and say 'I would like to knit that and that and I do like that!' whereas in the past I have thought 'I like this

shape and that pattern but I will do it in Shetland wool not acrylic'. I suppose acrylics have their place but 4 ply superwash pure wool makes a far better school jumper which washes and washes without piling and can even be tumble dried briefly on those desperate Monday mornings. I hope you are going to continue to be as fashionable and successful in the future and the exhibitions continue. I have been going to those for ten years, since my mum and I made the great expedition over the Pennines to Leeds for the orginal National, and they have changed the knitter's yarn and pattern buying so completely. We met the mail order companies at these exhibitions, saw the yarns, bought the special offers and continue to mail order today. I certainly would never have used mail order if I had not met the companies at the exhibitions, despite the magazine advertising, and the chance to browse through pattern collections such as Iris Bishop's, and choose what you need, rather than guessing by post, is not to be missed.

I can only end by wishing you every success for the future, enclosing my subscription renewal and saying. 'Congratulations! Here's to the next ten years!'

**Mrs Pat Jones
Nether Wallop
Hants**

Dear Editor

Enclosed is my subscription renewal for *Machine Knitting News*. I enjoy receiving the magazine every month. It is available locally in the

newsagents but it is so much easier to have it delivered. My partner and I live about 35 kilometres from the Central Queensland town of Bundaberg (where the rum comes from). We have been here about five years, having moved from Sydney up to the warmth and sunshine primarily for health reasons. We knitted as a hobby in Sydney, but since moving up here, and without a steady income coming in, decided to knit a few tops and take them to the local markets. We created lightweight fashion tops and cardigans knitted on the Passap (although we have Brother and Singer machines as well, the Passaps are motorised which makes things so much easier), and they have proved to be good sellers, keeping the wolf from the door reasonably successfully in these times of recession. We are now busier than we ever were in Sydney (and are now supposedly semi-retired — a definite joke that folks!).

When we sit at the markets finishing off tops (which we don't often get to do at home), people often express surprise that these garments are created by MEN. We of course assure them that we are not unique and there are many men worldwide who knit and indeed knit very well. We thought you might be interested to know that knitting is alive and flourishing in Queensland, even though we get comments like "It's too hot for knitwear in Queensland". But we do get some cold weather, and we make long sleeve garments to cater for this, although the majority of our sales are of short sleeves. However, we do get a lot of tourists from colder climes, who buy them and wear them mid-season. Or buy a twin set. And we get return business from tourists who come for annual holidays. So we must be doing something right! Many thanks for your service in the past and we look forward to a continuing association.

**Brian Dowse
Bulldyard
Queensland
Australia**

MACHINE KNIT TODAY

FREE CUT AND SEW SUPPLEMENT — Part 2 with more techniques and ideas this month.

FREE STITCH PATTERN LIBRARY — A fresh look at Spring florals and stitch combinations with something for every machine.

FUN KNITS AND GIFTS FOR CHILDREN

WIN A TOYOTA OVERLOCKER IN OUR EASY ENTER COMPETITION

SLIP INTO COLOURFUL TEXTURED KNITTING with a little help from Ruth Lee's 'Designer Look'.

STARTING OUT on a new Passap/Pfaff machine — Irene Krieger provides the helpful information the manual does not include!

The April issue of *Machine Knit Today* is simply bulging with techniques, patterns and inspirations for the new season's knitting.

We've some fun ideas for children — with delightful picture sweaters incorporating mice motifs with a 3-D finish. With mice as the theme, there's a novelty bag with its own family climbing up the handle. This would make a delightful gift for a little girl or an unusual fund raiser item for a Spring bazaar or fete (and can be knitted very quickly and easily from oddments). If you are looking for something to keep the children occupied, why not let them have a go at making their own buttons. A new series called 'Button Art' provides step by step instructions for simple marbled designs through to seasonal Easter eggs!

If you are fairly new to knitting and finding welts and neckbands a trial, there's a wealth of assistance and ideas from Wendy Damon in the first of a series entitled 'From Start to Finish' and from Betty Abbott's 'Master Class' with decorative single bed neck and cuff edgings. 'Step by Step' illustrates a quick and easy buttonhole technique that can be used on any fabric and for any button size or shape.

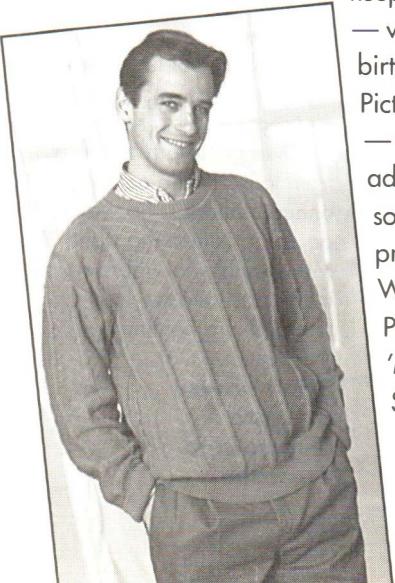
The Free Supplement continues with many more techniques and ideas for Cut and Sew. Two very different waistcoats are shown through all their cutting and assembly stages; lots more band ideas to enclose raw edges — including some that require no sewing at the cut edge and a stylish blazer completes this in-depth guide.

Spring knitting combines lightweight fabrics like lace with a variety of texture. There are combinations of lace with fine lace and lace with tuck for two different, stylish lady's tops. Slip stitch and vertical ribs were the patterning combination used for a man's sweater. For the E6000 (with potential for adaptation on Duo machines) slip stitch patterning has been combined with colour to give a fluid, richly coloured fabric for a short sleeved top. Whether you own a lace carriage or not, you can knit the lady's long-line lace cardigan (flattering for all sizes) as there are instructions for punchcard or manual patterning. A lady's tunic uses deep borders of garter stitch, but is quick to knit as the shaped areas are all worked in stocking stitch. For a new arrival we have a beautiful keepsake shawl from Betty Barnden's 'Special Occasions' series — with the option to include the initials of the new baby and its birth date.

Picture knitting takes on new dimensions when Rosalie Lane sets to work — we have a very special offer on her new book and look at how her preferences for adding 3-D characters to garments developed in 'From Patchwork to Ghosts'. A more sophisticated inspiration for intarsia can be found in an art gallery — Carole Baker presents the transition from oil painting to stitches in 'Exploding the Myth'. With Spring florals being brought up-to-date in designs for all machines in the Free Stitch Pattern Library; guidance on making your transfer carriage more co-operative (see 'Machine Works'); the latest books, patterns, discs and videos assessed for you by Val Slater; a look at a new designer's work from Penny Wright-Thompson and more.

**There's something for everyone in this issue of
MACHINE KNIT TODAY**

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In South America, in places such as Peru and Mexico, there is a wonderful heritage of hand-colouring yarns using an array of natural dyes ranging from plant extracts through ores and minerals to creatures such as cochineal beetles. These colours are used boldly to depict

symbols like these Zia motifs showing the Native American Sun. Symbols are found on the outside of houses as well as on clothing and everyday items.

For my design, I used wool for a natural feel and a light brown slub yarn for a homespun look.

The actual shape of the garment is derived from the poncho, and it would be equally suitable over jeans or a skirt.



12

Mexican Poncho

MACHINES: These instructions are written for standard gauge machines with Intarsia facility and ribber

YARN: Jamieson & Smith 2 ply Jumperweight Shetland

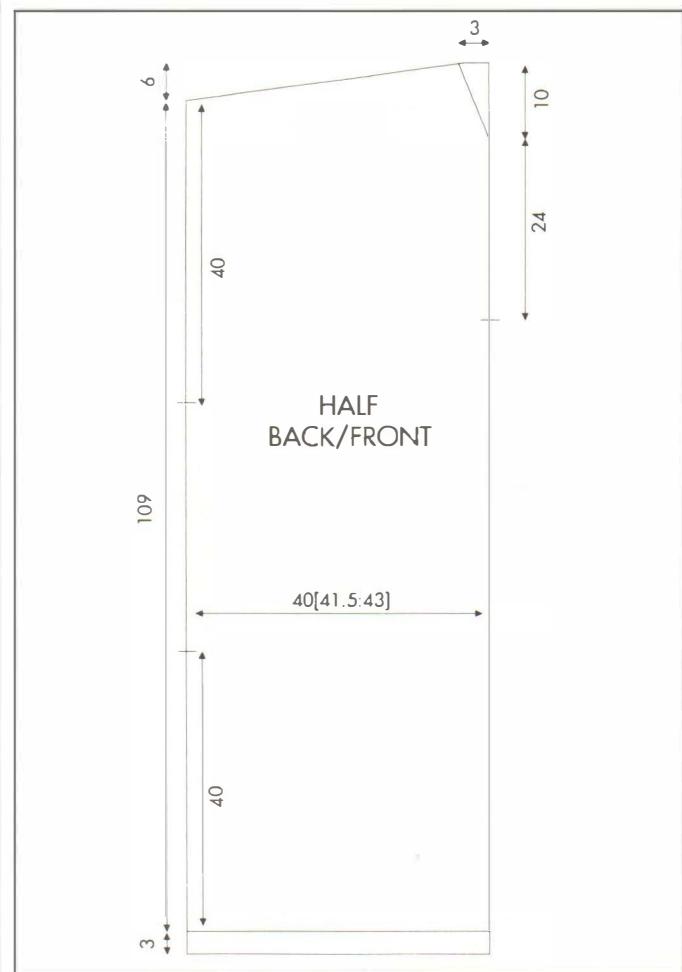
FIBRE CONTENT: 100% Wool

COLOUR: We used White 1A (A), Beige FC67 (B), Tangerine 38 (C) and Aqua 75 (D)

STOCKISTS: To obtain this yarn, please write to Jamieson & Smith (Shetland Wool Brokers) Ltd, Lerwick, Shetland ZE1 0PQ

SIZES

To suit Small [Medium:Large]. Side to side measurement 80[83:86]cm. Length 118cm. Figures in square brackets [] refer to larger sizes; where there



1 Around the World with

is only one set of figures, this applies to all sizes.

MATERIALS

Jamieson & Smith 2 ply Jumperweight Shetland.
26oz in A.
8oz in B.
10oz in C.
8oz in D.

GARMENT WEIGHS

839g for medium size.

MAIN TENSION

Wash, dry and press tension swatch before measuring.
31 sts and 45 rows to 10cm measured over Intarsia and st st (tension dial approx 6). Ensure Intarsia and main carriage tensions are matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

INTARSIA DESIGN

Worked over 45-0-45Ns. Owing to its length, the Intarsia Chart has been split into two sections. Commence with Section 1 at RC 000 and work through to end of Section 2 and RC 460. Attach main carriage. Using A and MT, work to end.

BACK

RIGHT HALF

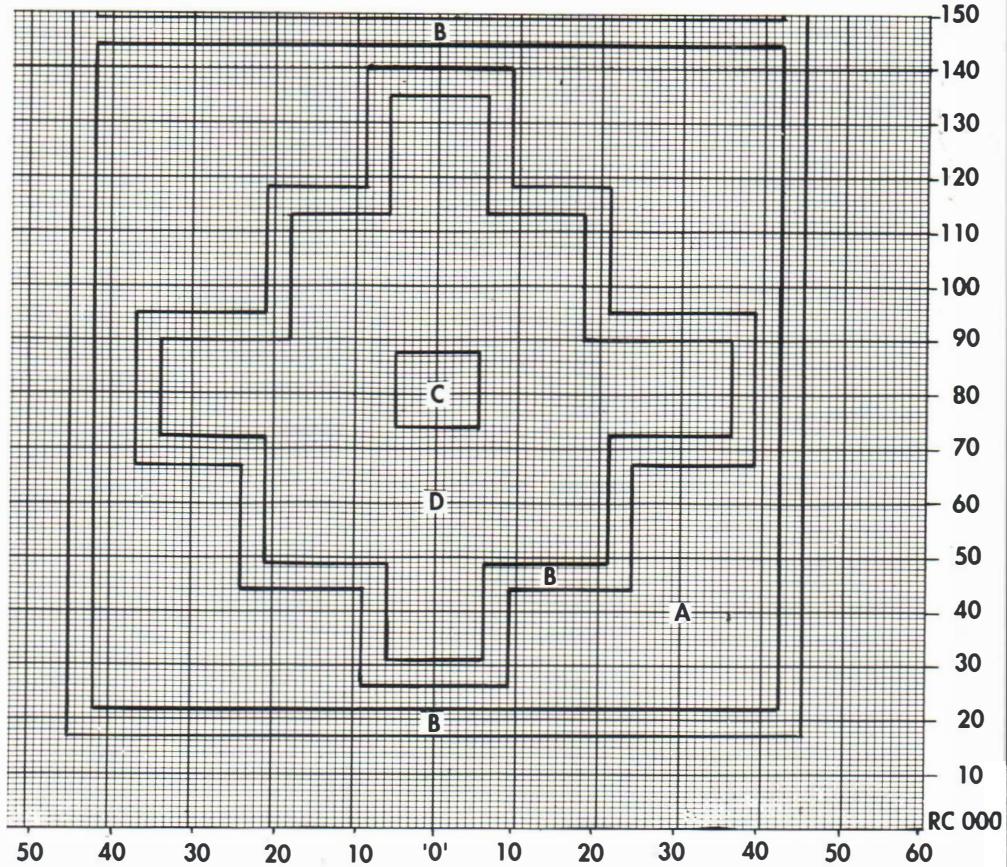
With RB in position, set machine for 1x1 rib. Push 61[65:69]Ns at left and 64Ns at right of centre '0' on MB to WP. 125[129:133]Ns. Push corresponding Ns on RB to WP. Arrange Ns on 1x1 rib. CAR. Using C, cast on and K3 tubular rows. Set RC at 000. Using MT-1/MT-1, K14 rows. CAR. Transfer sts to MB.

Set machine for Intarsia knitting. Set RC at 000. Using MT, foll Intarsia chart until RC shows 460. Attach main carriage. Using A and MT, K until RC shows 492. CAR.

SHAPE SHOULDER

Set carriage to hold. Push 5Ns at left to HP, K2 rows, 7 times. Push 10Ns at left to HP, K2 rows, 4 times. Push 15Ns at left to HP, K2 rows, twice.





Push 10[14:18]Ns at left to HP, K2 rows. Release rem 10 sts at right on WY.

Cancel hold. Using A, K1 row over 115[119:123]shoulder sts. Using WY, K a few rows and release from machine.

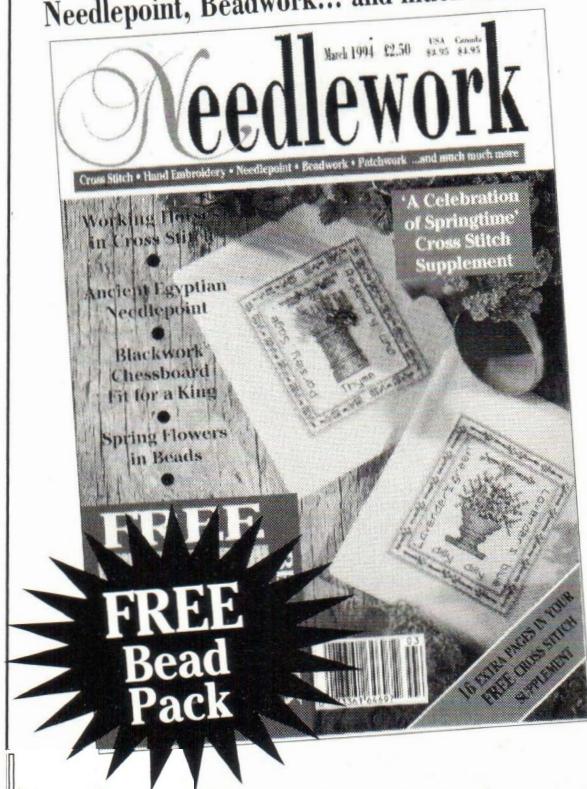
LEFT HALF

Work as given for right half, reversing needle settings and shapings.

LEFT FRONT

Work as given for back right half until RC shows 368. Place a marker at right (centre

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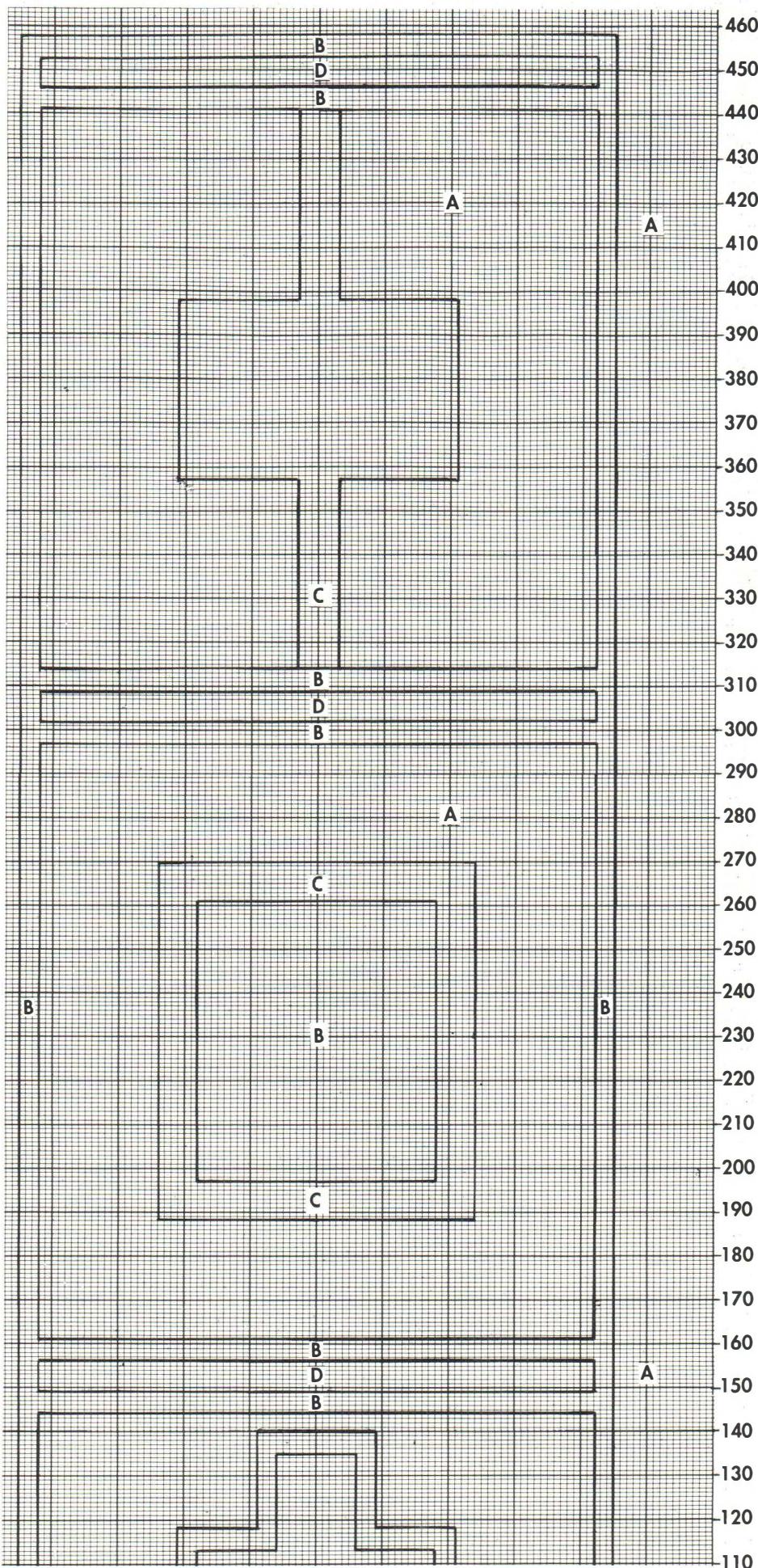
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SECTION 2



front) edge. K until RC shows 460.

Attach main carriage. Using A and MT, K until RC shows 475. CAR.

SHAPE NECK

Dec 1 st at right edge on next and every foll 5th row, 9 times in all.

At the same time, when RC shows 492. CAR.

SHAPE SHOULDER

Set carriage to hold. Push 5 Ns at left to HP, K2 rows, 7 times.

Push 10 Ns at left to HP, K2 rows, 4 times.

Push 15 Ns at left to HP, K2 rows, twice. 11[17:19] Ns rem in WP.

Cancel hold.

K1 row over 116[120:124] shoulder sts.

Using WY, K a few rows and release from machine.

RIGHT FRONT

Work as given for left front, reversing needle settings and shapings.

Graft shoulder seams tog.
Join centre back seam.

COLLAR

With RB in position, set machine for 1x1 rib.

Push 90 Ns at left and 91 Ns at right of centre '0' on MB to WP. 181 Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-1/MT-1, K14 rows.

Using B, K until RC shows 35.

Using D, K until RC shows 60.

Transfer sts to MB.

With wrong side facing and matching centre back seam to centre '0', hang neck edge from marker to marker, evenly on to Ns.

Cast off.

FRONT BAND (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 11 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using C, cast on and K3 tubular rows.

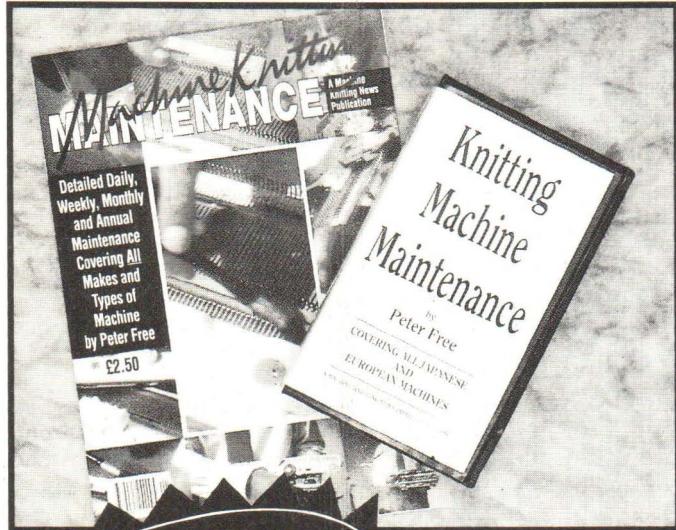
Set RC at 000. Using MT-1/MT-1, K a band long enough to fit along centre front edge to start of collar plus approx 5cm.

Release on WY.

SIDE BANDS (KNIT TWO)

Work as given for front band, knitting a length long enough to fit along side edge beg at lower edge of front and finishing at lower edge of back, plus 5cm. Release on WY.

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Around the World

TIE (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 5Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 1x1 rib.

Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-1/MT-1, K85 rows.

Cast off.

TO MAKE UP

Allow all bands to relax before attaching. Adjust length of bands as required and then cast off sts.

Measure 40cm up from lower edges at sides and mark (side vents). Measure 40cm down at either side of shoulder seam and mark (armhole depth). Join side seams between markers.

Make two pom-poms. Attach to ties. Sew ties to top of front bands.

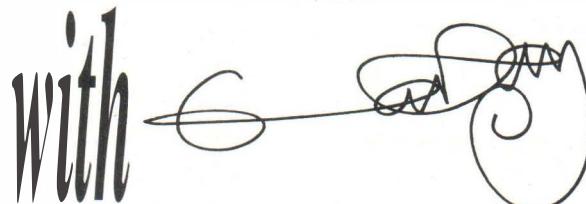
Wash garment using a fabric softener in last rinse.

Block out to correct measurements.

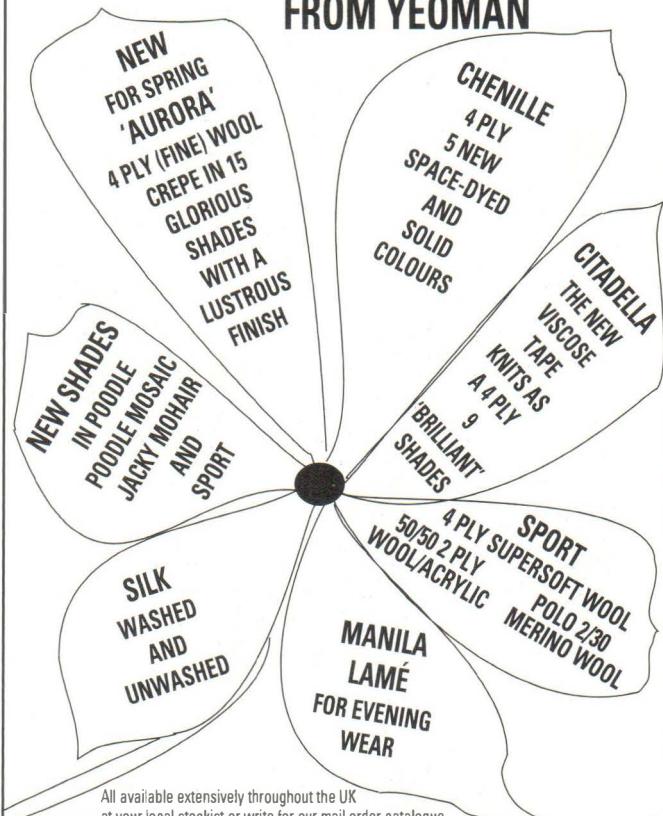
Leave to dry.

Press on wrong side. Steam only bands.

Lightly press collar on wrong side.



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Man's Garter Carriage Polo Shirt

ILLUSTRATED ON PAGE 89



MACHINES: These instructions are written for standard gauge punchcard machines with garter carriage and ribber

YARN: CYS Algarve 4 ply Perle

FIBRE CONTENT: 100%

Acrylic

COLOUR: We used Ecru (MY)

STOCKISTS: To obtain this yarn, please write to CYS, 4 & 6 St Mary's Gate, Rochdale, Lancs OL16 1DZ

SIZES

To suit chest 96-101[101-106: 106-111:111-116]cm.

Finished measurement 106[112: 119:125]cm.

Length 68[68:70:72]cm.

Sleeve seam 54cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

CYS Algarve 4 ply Perle.

2 x 500g cones in MY.

50g of contrast colour for stripe on welts and cuffs (optional).

3 buttons.

GARMENT WEIGHS

744g for size 111-116cm.

MAIN TENSION

31 sts and 46 rows to 10cm measured over garter st patt (tension dial approx 5••).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

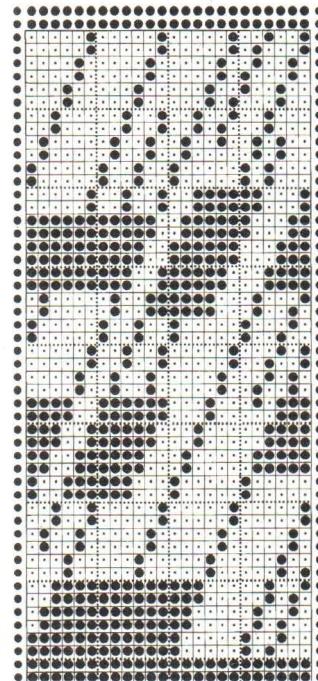
Measurements given are those of finished garment and should not be used to measure work on the machine.

Textured Top for the garter carriage

PUNCHCARD PATTERN

Punch card before starting to knit.

The punchcard for 2x2 rib is also required.



FRONT

Work as given for back until RC shows 208[208:216:224]. CAR.

SHAPE NECK

Make a note of position in patt. Using a separate length of MY, cast off the centre 10 sts.

Using nylon cord, K77[82:87:92] sts at left by hand taking Ns down into NWP.

Cont on rem 77[82:87: 92] sts at right for first side.

K until RC shows 251[251:259: 267]. CAL.

Cast off 6 sts at beg of next row.

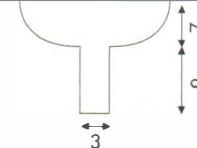
Dec 1 st at neck edge on every row, 18 times.

53[58:63:68] sts.

K until RC shows 282[282:290: 298].

Attach main carriage. Using WY, K a few rows and release from machine.

19 17[18.5:20:21.5]



BACK/FRONT

53[56:59.5:62.5]

61[61:62:64]

7

52[52:54:54]

47

SLEEVE

24[24:26:26]

7

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Textured

Unravel nylon cord over sts at lef. Reset RC at 208[208:216:224]. Starting at correct row on punchcard, complete to correspond with first side, reversing shapings.

Remove WY. With wrong side facing, hang corresponding front shoulder sts on to Ns. Remove WY.

Using MY and MT, K1 row. Cast off.

Rep for right shoulder sts.

SLEEVES

Push 38[38:41:41] Ns at left and right of centre '0' to WP. 76[76:82:82] Ns.

Attach garter carriage. Using MY, cast on. CAR.

Insert punchcard for 2x2 rib and lock on row.

Set RC at 000. Using MT-3, K36 rows of rib, working stripe sequence if desired.

Insert punchcard for main patt and set on first row. Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 5th row, 43 times in all. 162[162:168:168] sts.

K until RC shows 216.

Mark the centre st and cast off.

JOIN SHOULDER SEAMS

Push 53[58:63:68] Ns to WP. With right side facing, hang back left shoulder sts on to Ns.

BUTTON BAND

With RB in position, set machine for FNR. Push 9 Ns on MB and corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-1••/MT-1••, K40 rows.

Cast off.

BUTTONHOLE BAND

Work as given for button band making 3 evenly spaced buttonholes as you go.

COLLAR

With RB in position, set machine for FNR. Push 110 Ns on MB and corresponding Ns on RB to WP.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-

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Top for the garter carriage

13

Man's Garter Carriage Polo Shirt

For instructions see page 87

100/MT-100, K36 rows.
Cast off loosely.

TO MAKE UP
Attach bands to front opening.

Overlap buttonhole band over button band and stitch ends neatly in place.
Attach cast off edge of collar to neck edge — not including

bands. Sew on buttons. Sew in sleeves matching centre marker to shoulder seam. Join side and sleeve seams. Wash garment. Block out to correct size and

shape. Leave to dry. Steam if required. Do not allow iron to touch fabric as this will destroy the texture of the stitch pattern.



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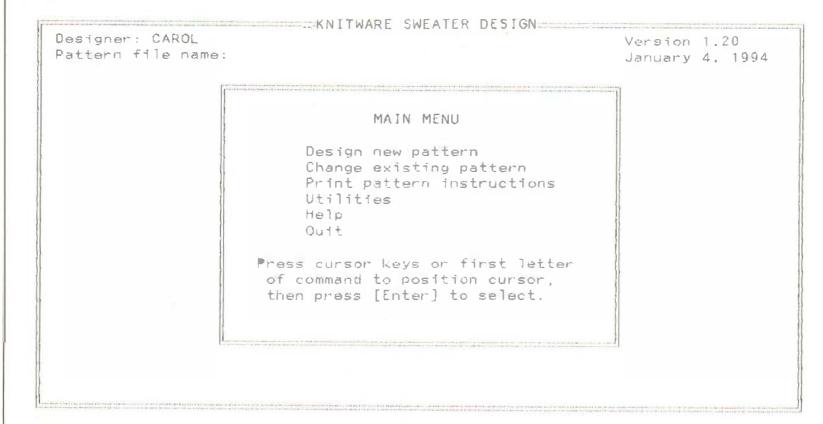
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The Electronic Age of Machine Knitting

If you have a computer or access to one, a whole new world of machine knitting and pattern design opens up for you. The number of programs specifically written for machine knitting quietly increases each year. I have selected three programs this month which definitely fit into the budget cost range and what is more, are suitable for use with any type of knitting machine — from punchcard through to electronics. The budget cost of two of the programs is due to the Shareware system of distribution.

For those new to this term, let me explain.

PICTURE 1



SHAREWARE

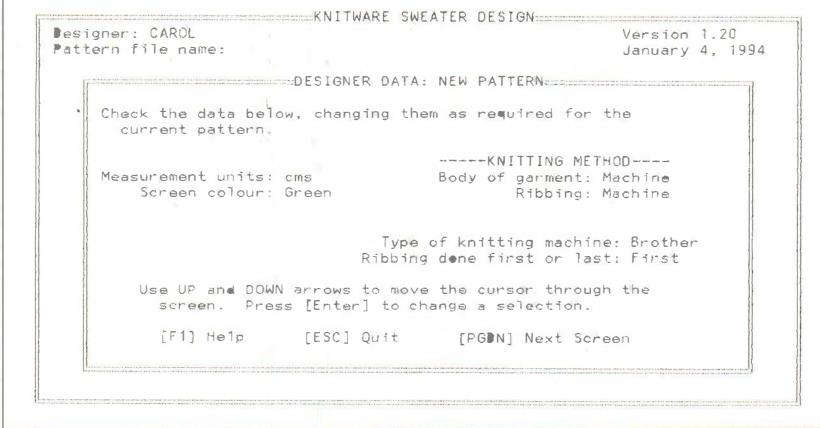
Shareware is a system of 'try before you buy' in the computer world. You pay a minimal amount for the disc (prices from £2.50 to £5.00 are common) and

try out the program. Most programs allow the use of all or 90 per cent of their full potential in the Shareware form. If you like the program and want to continue using it, then you register it. Details of registration are always given as a file on the programs — so you know how much and who should be paid! Registration is often accompanied by a few

Carol

CHAMBERS

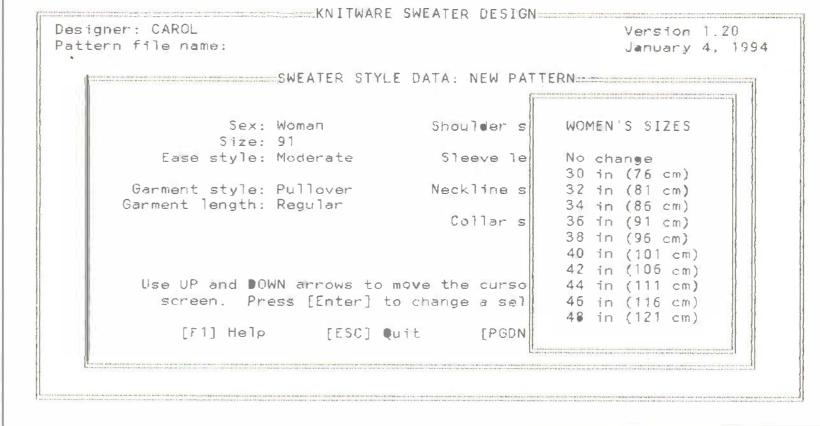
PICTURE 2



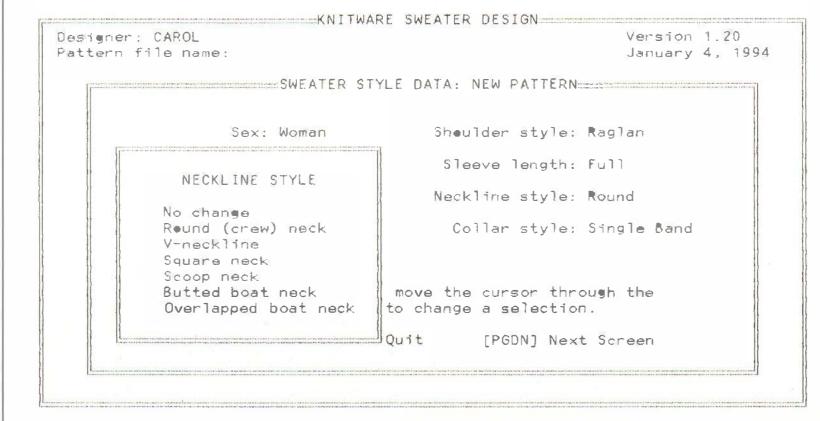
PICTURE 3



PICTURE 4



PICTURE 5



'extras' — additional functions in the program or a printed manual perhaps, plus help with the program should you need it. Do not be fooled by the budget prices for Shareware (they are rarely expensive to register) and there are some top quality products available, rivalling many of the more commercial equivalents. However, the Shareware system allows an author (or should I say programmer) a wider audience than might be possible if they had to set up advertising and distribution in a more conventional way. Many take pride in adding to and improving their programs all the time and invite feedback from users to tell them what functions they would like and incorporate the ideas where possible. Shareware only works, however, if you play fair with it. If you do find a program you like and use regularly, then register it — not only do you benefit from any updates and additional features, but you might help to ensure that a programmer keeps on working for your interests at a reasonable price!

GARMENT DESIGN

Contained amongst a number of programs on a textile sampler disc, is a program called KWS — 'Knitware Sweater Design'. It is a program to help you do exactly what it says — design sweaters! Before you start, you will need to have a clear idea of the shape and measurements of your

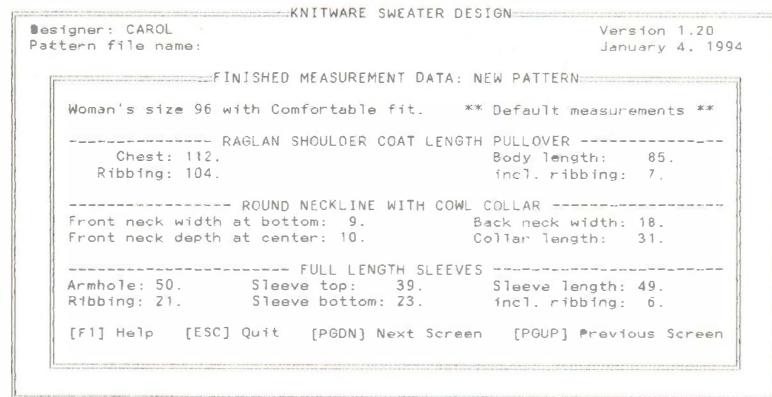
required garment — as the program works on a system of questions. A blocking and measuring diagram can be a useful shape and size guide, especially if it is a shape you have already knitted and like the fit of. The first screen is the main menu (Picture 1 on page 93) — just select what you want to do. Choosing 'Design New Pattern' (Picture 2) gives you the option to set the basic details you require, whether you use centimetre or inch measurements, how the garment is to be knitted (there are also options for hand kitters, who can specify needle sizes). Once these details have been entered to your satisfaction, the 'Yarn and Gauge' screen appears (Picture 3). This is the part where you not only specify your yarn, but give the computer the details it requires to calculate the pattern — the tension information. The following screen deals with the garment style. The 'Sex' heading allows you to select from size ranges suitable for children, men or women. The size range for women is shown in the drop down menu in Picture 4.

DROP DOWN MENUS

Further menus are available under each heading shown. The 'Ease' range is from skin tight to oversize/coat; 'Garment Style' allows a choice between pullover and cardigan; 'Garment Length' has four possibilities, ranging from waist to



PICTURE 6



coat length; 'Shoulder Styles' are drop, set in or raglan and 'Sleeve Length' is full length or three-quarters. The range of neckline styles can be seen in Picture 5 and there is also a range of collars varying from single ribbed band to cowl, turtle neck and shawl collars.

THE FINAL PATTERN

The final confirmation of all the information about the garment is shown on the last screen (Picture 6). You can, if desired, amend anything you like here. For instance, the sleeve length, welt depths etc. so the complete garment can be adjusted exactly as you want it. In order to see and use the pattern, the next stage is to print it out. The format is very easy to follow — as the example of the printout for the back and front for our tuck top shows in Picture 7.

This is not the most sophisticated program in the world, but it is extremely quick and easy to use, with clear on screen instructions and a surprisingly detailed manual can be printed from the program if desired. This even gives knitting hints for shaping and finishing. Registration of the program is direct to the authors in Canada. However, the fully working Shareware version my examples have been taken from, is available

on a Textile Sampler disc (in Mac and PC formats but only on 3½ inch discs), from MacSolutions, 24 Cliffe Terrace, Keighley, W. Yorks BD21 5DP. Tel: 0535 690001. This sampler disc also includes some interesting programs for cross stitch and quilt designing — making it good value if you or your friends do other textile crafts. (I have enjoyed using the quilt designing as an ideas basis for stitch patterns).

GARMENT DESIGN — DIAGRAM FORMAT

There is another garment design program which has been around for quite a while, but which is good value (not Shareware, but very reasonably priced for the

modified to personal measurements (in a similar way to KWS) include all the styles KWS offers, plus fashion tops and batwing — with the facility to work some of these sideways; skirts and an extended range of classic styles and tops — including cardigans, short sleeved and sleeveless shapes. The size range is tremendous, from toddlers through to men's wear. The complete set only costs £34.95 from Terry Mason, 15 Inishmoyle Green, Antrim, N. Ireland BT41 4JZ. Tel: 0849 462381. The style shape and selection is done on a screen question and answer system — what sizes, what tension, what yarn etc. When all the details have been completed, the pattern

can be viewed on screen and/or printed out, in an easily followed diagrammatic format.

STITCH DESIGN SHAREWARE

Fairly new is a Shareware program called 'Mylar Sheet and Punch Card Designer' (Version 2). MSAPCD (the shortened initials form the program name on your computer) is a simple, but effective, stitch pattern designing program. You can work in one of two views. The all-over view shows the whole potential design area of 180 stitches x 180 rows as illustrated in Picture 8 on page 97 (note that the screen shadow is a function of the photography — not the program!). Alternatively — and easier to work on, is the normal opening screen, as shown in Picture 9 (page 97). This is an easily seen pre-proportioned graph — so the design comes up in roughly the same proportions you would expect in the knitting.

DESIGNING

You can use your mouse, if you have one, or the keyboard numeric pad to move the cursor and set the stitches. There is a short cut to drawing lines, where you can put the cursor on the starting point, make sure the 'Hand-mode' is not highlighted, press 'Repeat', after specifying

PICTURE 7

NOTE: At most, 142 needles are required to knit this garment.

BACK:

=====

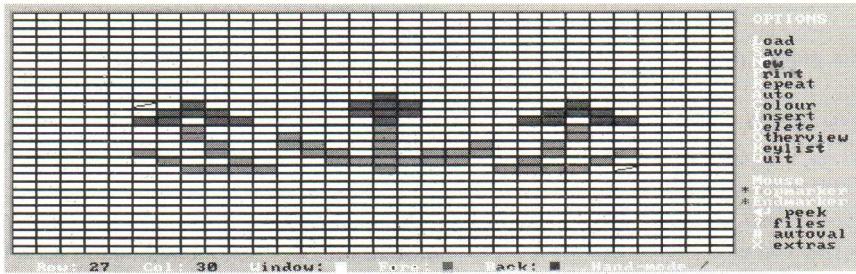
1. Cast on 132 sts in MY, using closed edge method and dial/gauge 4. Work in 1x1 rib for 42 rows. Inc 10 st evenly across the row to 142 st total. COR (Knit 1 row if necessary). Reset row counter to 0. Change to dial/gauge 8
2. Knit 264 rows. COR.
3. Armhole shaping. Cast off 6 sts at beg of next 2 rows. COR.
4. Dec 1 st at each end of every 3rd row 40 times then dec 1 st each end of every 2nd row 2 times.
5. Total 390 rows with 46 sts remaining for back of neck. Place sts on holder.

FRONT:

=====

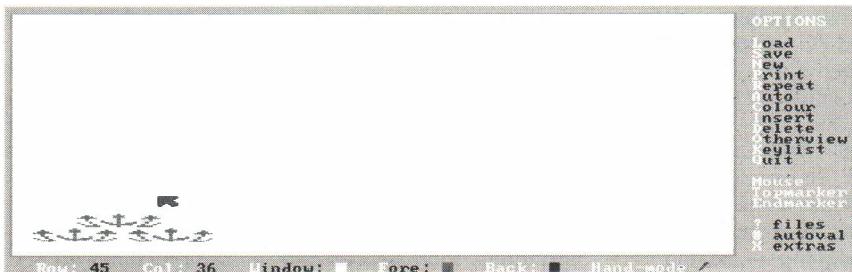
- 1-2 Follow steps 1, 2 as for back. COR.
3. Armhole. Dec for armhole at both ends, as for back. Continue until 340 rows total, with 82 sts remaining. Then shape neckline as follows, continuing raglan shaping AT THE SAME TIME.
4. Shape neck. COR. Thread centre 24 sts to WY. 29 sts each side.
5. Right neck LH needles in HP. Continue armhole shaping. AT THE SAME TIME. Dec 1 st at neck edge every row 9 times, until 16 sts remain.

PICTURE 10



Note * next to markers to show they are highlighted * do not appear when using the program.
The basic floral motif with markers

PICTURE 11



Inserting the marked area as a repeat (bottom) and then as a counterchange (top)

Note: Screen shots are out of proportion — the screen shown actually fills your monitor

direction (from the numeric keyboard area), enter how many stitches/rows you want the line drawn and it draws very quickly. Great for working complex diamond

and line designs, or even for framing an area you want to work in. For instance, 24 stitch punchcard owners might like to frame off a 24 stitch wide area when starting a

design, thus making it easier to keep the design within bounds. There is a column/row check constantly on screen to tell you where the cursor is, but it can be easy to

PICTURE 12

PICTURE 13

Cooper CHAMBERS

get carried away when
inspiration strikes!

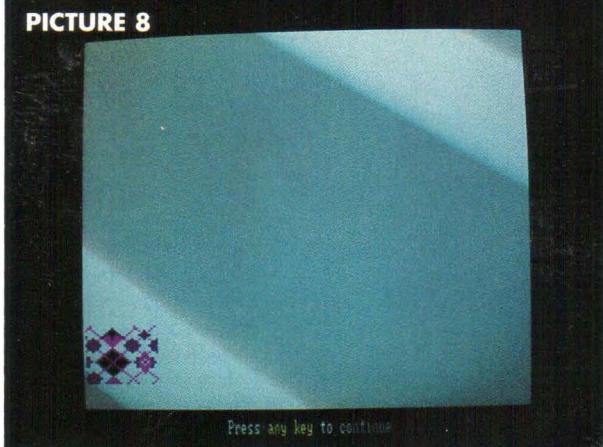
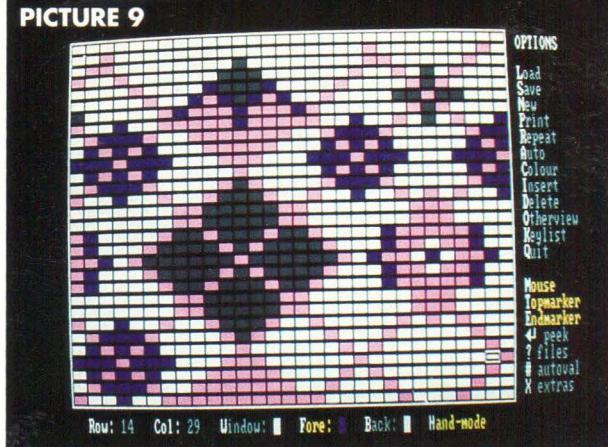
COPYING AND REPEATING

You can use a small area of design to build up to a larger one quite easily. You do this by placing the cursor on the top left stitch of the section you want and press T (which highlights 'Topmarker'), then move the cursor to the bottom right and press 'Endmarker'. You can now save just this area (Picture 10), print it out and/or insert it at another position on the screen to make a new repeat perhaps as shown in Picture 11. We added a border to the flowers in our design and printed it out in punchcard format — as illustrated in Picture 12. However, there are many things that you can do with the basic design and we have worked it in three ways (illustrated opposite):

Sample 1. Shows the design as a basic border.

Sample 2. Shows the design as a repeating pattern, complete with a counterchange of the florals.

Sample 3. The small border is attractive in itself, so the first six rows are worked as a Fair Isle pattern repeat.

PICTURE 8**PICTURE 9****OTHER POSSIBILITIES**

You can change either background or foreground colours or even swap them over — this could be useful when designing a tuck stitch, so you can print out the format actually required for punching.

There are several formats for printing — punchcard (as previously shown), mylar sheet or, when you have used more than two colours (those two being background and contrast) you can choose to print out as 'Colour'. This means that the alphabetical characters which represented the colours you have used are all shown — as in Picture 13. Such charts can be used for Swiss darning or Intarsia work.

You can also import a PCX file into the program and have it immediately gridded — if you are using De-Luxe Paint to make a motif or design, use the MCGA format and only

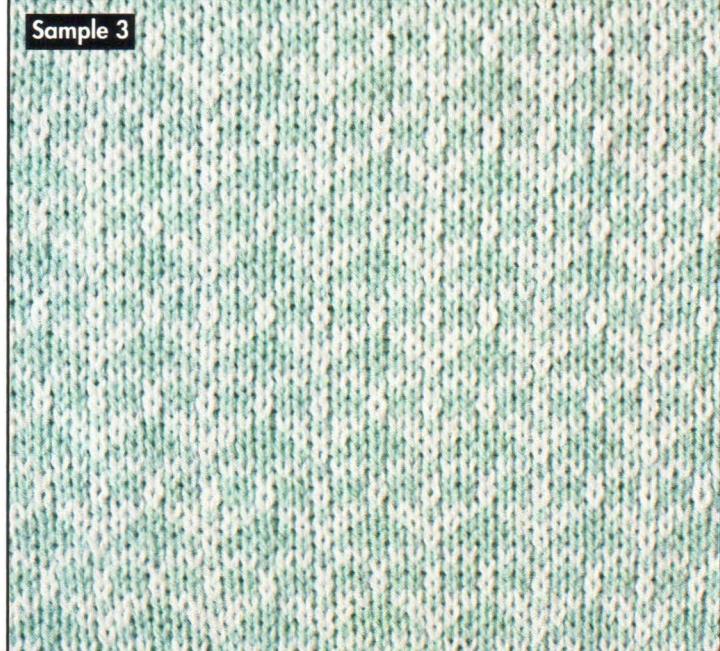
Sample 1

incorporate colours from the first 16 into the design. Save the design as a PCX and when loaded into MSAPCD it will grid beautifully — more of this in future articles, when we look at the potential of converting picture and other files for stitch patterns. The Shareware version of MSAPCD costs £2.50, but registration is only £15.00 (in the UK) and includes a printed

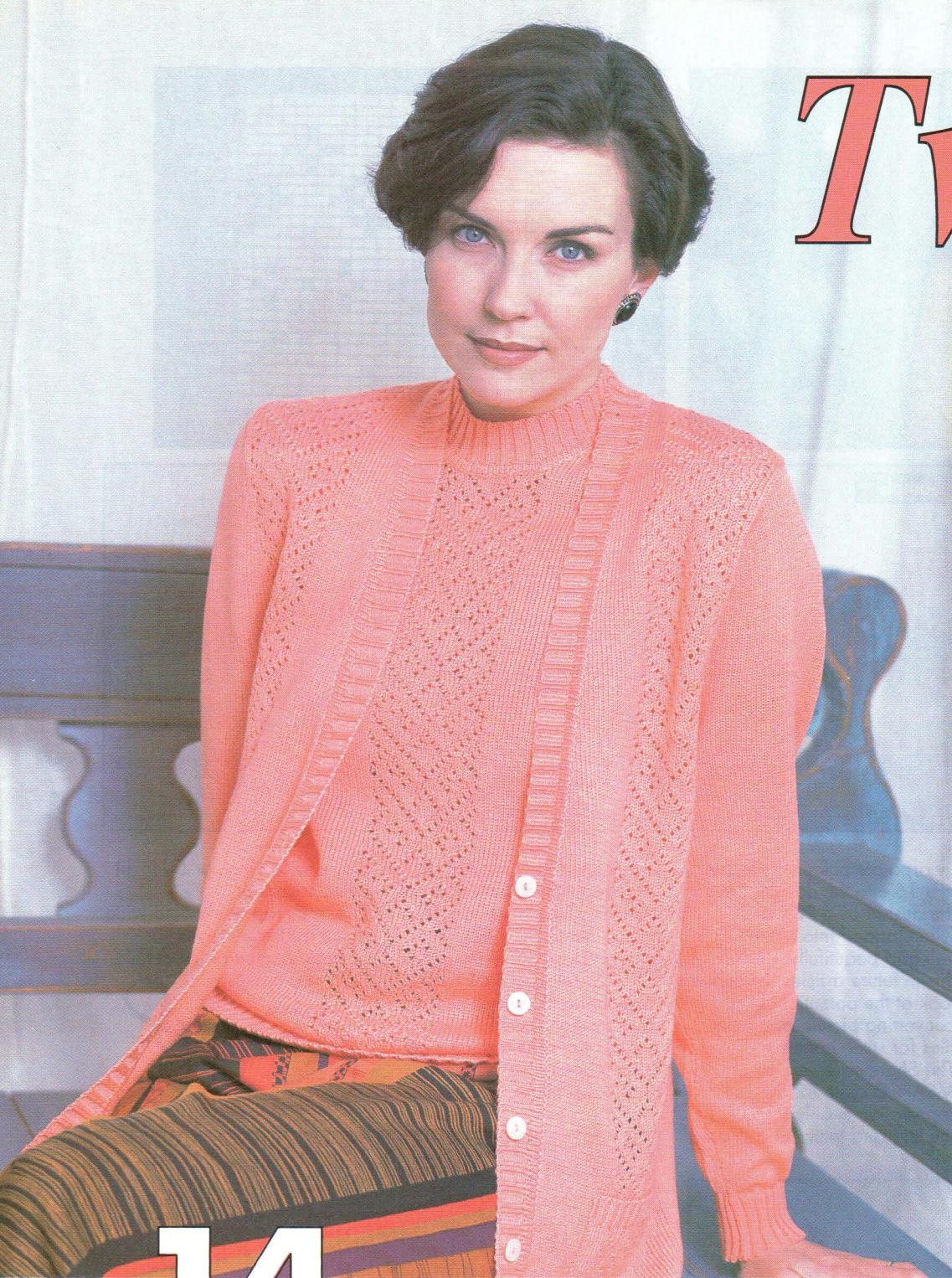
manual and user support, so is very worthwhile. Both versions are available direct from the author, Mr C. A. West, 29 Shotley Close, Ipswich, Suffolk IP2 9RZ. Tel: 0473 681557. Note that a PC with 512K or more memory and E/VGA monitor are required, plus an Epson compatible printer for graphics printing. Please state

disc size (3½ inch or 5¼ inch) when ordering. Overseas readers should write to the addresses given for postage and currency details. Until next month,

Cost

Sample 2**Sample 3**

Two's



14

Twin Set



MACHINES: These instructions are written for Passap/Pfaff Electronic 6000 or Duomatic 80 machines with U100E

YARN: Bramwell Savannah 4 ply

FIBRE CONTENT: 100% Cotton

COLOUR: We used Coral (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit bust 86[91:96:101:106]cm.

SLEEVELESS TOP

Finished measurement 92[96:102:108:113]cm.

Length 59.5[63.5:63.5:68:68]cm.

CARDIGAN

Finished measurement 90[103:109:115:121]cm.

Length 73[77.5:77.5:82:82]cm. Sleeve seam 37[39:39:41:41]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Savannah 4 ply. 2 x 500g cones in MY. 6 buttons.

GARMENTS WEIGH

Sleeveless top: 239g for size 91cm.

Cardigan: 470g for size 91cm.

MAIN TENSION

Wash, dry and press tension

swatch before measuring.
40 sts = 14.5cm and 40 rows = 8.4cm measured over st st (SS approx 5½).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

All main pieces of both garments are knitted before working bands.

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

The lace pattern has a widening effect on the knitting. However, as the lace is confined to single panels, it is not appropriate to knit a separate tension swatch. To compensate for the widening effect, the garment pieces with lace panels are worked over four stitches less than their stocking stitch counterparts.

In order to use the U100E with comfort, the front of the top is worked in sections.

The top and cardigan back have cut and sew neckline shapings.

Duomatic: Punch one repeat of pattern at middle of card with 9 holes on left of centre and 10 on right. Each black square on diagram represents a hole on card. Repeat pattern upwards on card, ending with one complete repeat.

E6000: The lock row counter and the console row counter will not always agree. In every case where a row counter number is given, this refers to the lock row counter.

Program console as follows:

CAST ON — 4

ST PATT A — 1012

E →

KNIT TECH — 280

ST PATT B — 1012

E →

KNIT TECH — 280

SLEEVELESS TOP

BACK

* Handle down. Orange strippers.

Push 126[132:140:148:156]Ns on FB to WP.

** Push corresponding Ns on BB to WP.

DUOMATIC MACHINES

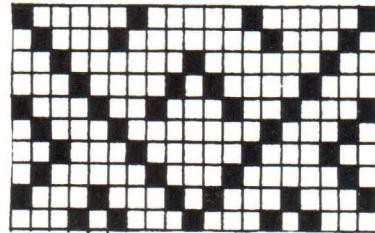
Arrange Ns as shown in Diagram 1 for 2x1 rib.

Company



Sleeveless Top

DECO PATTERN



Set locks on N, SS 3/3. Using N
MY, K1 row.

Set locks on CX.
CX

Racking handle one turn to the left. K2 rows.

Racking handle one turn to the right.

Set locks on N, K1 row.
N

E6000 MACHINES

Using MY and SS 3/3, work Cast On 4.

BOTH MACHINES

Set RC at 000 **.
SS 3 1/3, K30 rows *.

Switch off console.
Transfer all sts to BB. Black strippers.
Set RC at 000. Set locks on N,
GX

SS 5 1/2-.
K 140[150:150:160:160] rows.

SHAPE ARMHOLES

*** Cast off 5 sts at beg of next 2 rows.

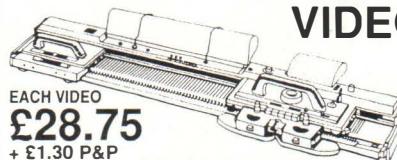
Cast off 3 sts at beg of next 4 rows.

Cast off 2 sts at beg of next 4[4:6:6:8] rows.

Dec 1 st at each end, K2 rows,
5[6:6:8:8] times ***. 86[90:
94:98:102] sts.

▷ 101

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- *WELTS
- *MAKING UP
- *TENSION SQUARES

- *INCREASING & DECREASING
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IN PARTIAL KNITTING

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- *SETTING UP PUNCHCARD FOR GARMENT
WITHOUT PLAIN KNIT ROW
- *SETTING CARD FOR NECKLINE
PATTERN ROW

- *SINGLE MOTIF
- *CHARTING DEVICES, KNITHEADER,
KNIT RADAR, KNIT TRACER
- *COLOUR CHANGER
- *INTARSIA

FIRST RIBBER VIDEO

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- *VARIOUS RIBS
- *NECKLINES

- *BUTTON & BUTTONHOLE BANDS
- *INCREASING/DECREASING & CASTING OFF

OTHER VIDEOS INCLUDE:

- * SECOND RIBBER
- * CRAFTS & SKILLS OF MACHINE KNITTING
- * NECKLINE KNOWHOW

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Keep your knitting

There's nothing more annoying than clutter.

When you've been busily using your knitting machine and you want your room to look neat and tidy afterwards, you really don't want to be leaving the machine out on view.

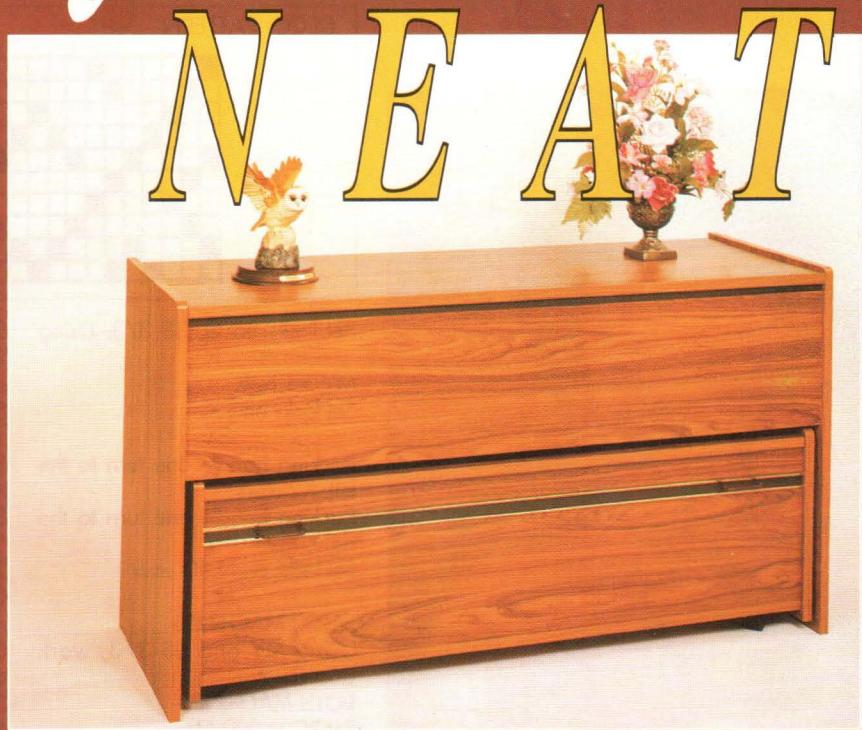
The Keyto

Kneat Knitter Cabinet provides the ideal storage space for your machine and ribber and, what's more, in itself it is an attractive piece of furniture which will blend in well with your room.

The well-planned design of the Kneat Knitter allows you to knit in comfort, tilting the machine and ribber until they are just the right angle to suit your needs. There's plenty of space to store small accessories, whilst the larger ones can be kept in the matching bench seat. When you've finished for the day, simply slide away the machine and ribber, with your knitting still intact, and store the bench seat underneath the cabinet. Both items are available in walnut or teak easy-care melamine.

... with a
Kneat Knitter Cabinet

The prize also includes a bench



HOW TO ENTER
Hidden in the word search puzzle are 14 words, all connected with our competition prize. Each is a word of four or more letters and may be written horizontally, vertically or diagonally; forwards or backwards. List the words on a postcard or on the back of an empty, sealed-down envelope. Add your name and address and post to:
**MACHINE
KNITTING
NEWS/KEYTO
COMPETITION,
PO BOX 9,**

STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS.
Closing date for receipt of entries is Friday April 29, 1994.

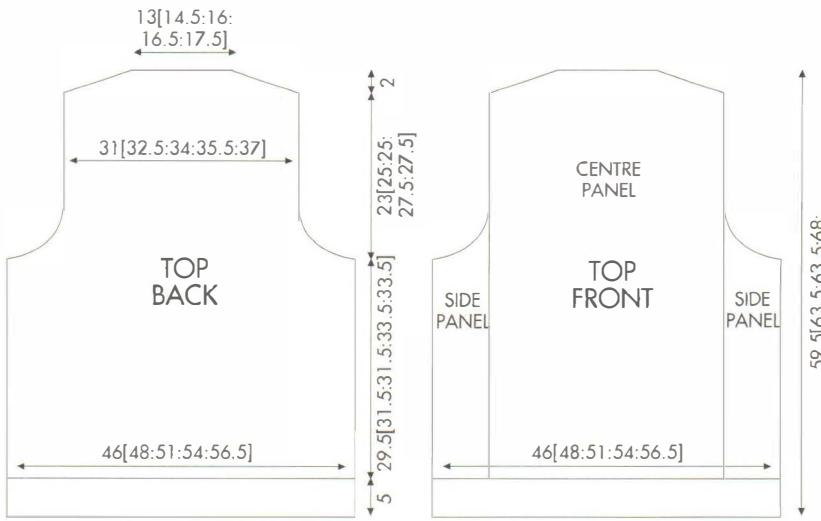
RULES

The competition is open to all readers in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knitting News*, or Keyto Marketing Ltd. Each entry must be submitted on a postcard or on the back of an empty, sealed-down envelope.

The prize will be awarded to the sender of the first correct entry checked after the closing date. It must be accepted as offered. Entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified.

Decisions of the judges and the Editor of *Machine Knitting News* will be final. No correspondence can be entered into. The winner will be notified and the result published in a future issue of *Machine Knitting News*.

K	S	G	N	V	N	E	A	T	K
N	E	R	U	T	I	N	R	U	F
I	A	F	T	I	L	T	I	N	G
T	T	D	L	P	S	P	A	C	E
T	U	H	Z	I	K	N	E	A	T
E	E	G	A	R	O	T	S	B	V
R	I	B	B	E	R	T	E	I	O
S	L	I	D	E	P	N	Y	N	A
Q	E	N	I	H	C	A	M	E	C
M	A	C	H	H	N	D	Y	T	K



99 K until RC shows 250[270:270:290:290].

SHAPE SHOULDERS

Cast off 5 sts at beg of next 10[10:10:8:6] rows.

Cast off 0[0:0:6:6] sts at beg of next 0[0:0:2:4] rows.

Cast off rem 36[40:44:46:48] sts.

FRONT

Work as given for back from * to *. Transfer sts to BB. Black strippers.

Set locks on N, SS 5½/-, K2 rows.

Mark centre st. Mark st 44[46:48:50:52] at each side of centre.

Release on WY.

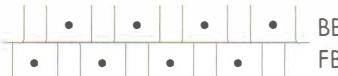
CENTRE PANEL

With wrong side facing front bed, rehang the 86[90:94:98:102] sts between markers on to BB ensuring that centre of work matches centre of bed.

Bring up one extra N at each edge on BB to WP for seam allowance.

**** On FB push 9Ns at left and 10Ns at right of centre '0' to WP. Place pusher in WP under

DIAGRAM 1 — 2 x 1 RIB



these 19 Ns. Ns and pushers are now arranged as shown in Diagram 2.

DUOMATIC MACHINES

Set Deco and locks as shown in Diagram 2.

E6000 MACHINES

Engage st patt A ****.

BOTH MACHINES

Reset RC at 2. Using SS 5½/3½, work in lace patt. K158[170:172:186:188] rows.

Dec 1 st at each end.

K until RC shows 250[270:270:290:290].

SHAPE SHOULDERS

Cast off 4 sts at beg of next 8 rows.

Cast off 5[5:5:6:7] sts at beg of next 2 rows.

Cast off rem 44[48:52:54:56] sts.

SIDE SECTION (KNIT TWO)

With wrong side facing front bed, rehang sts at right side of welt from marked st to edge on to BB. 20[21:23:25:27] sts. Bring up one extra N at inside edge to WP for seam allowance. Locks at right. Set RC at 2.

Set locks on N, SS 5½/-, GX

Using MY, K140[150:150:160:160] rows.

SHAPE ARMHOLE

Cast off 5 sts at right (armhole) edge, K2 rows.

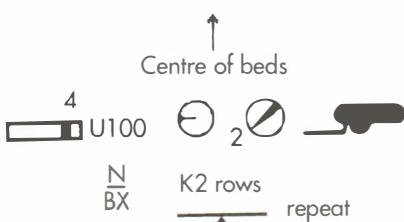
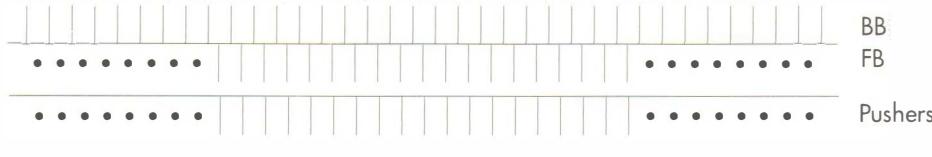
Cast off 3 sts at right, K2 rows, twice.

Cast off 2 sts at right, K2 rows, 2[2:3:3:4] times.

Dec 1 st at right, K2 rows, 4[5:5:7:7] times. Cast off rem 2 sts.

Rep for rem side, reversing shapings.

DIAGRAM 2 — LACE PATTERN



CARDIGAN BACK

Handle down. Orange strippers. Push 136[142:150:158:166] Ns on FB to WP. Work as given for Top — back from ** to **. SS 3½/3½, K40 rows.

Turn off console. Transfer sts to BB. Black strippers.

Set locks on N, SS 5½/-, GX

190[200:200:210:210] rows.

SHAPE ARMHOLES

Work as given for Top — back from *** to ***. 96[100:104:108:112] sts.

K until RC shows 310[330:330:350:350].

SHAPE SHOULDERS

Cast off 6 sts at beg of next 8 rows.

Cast off 4[4:5:6:7] sts at beg of next 2 rows.

Cast off rem 40[44:46:48:50] sts.

FRONT

(KNIT TWO)

Handle down. Orange strippers.

Push 64[68:72:76:80] Ns at centre on FB to WP.

Work as given for Top — back from ** to **. SS 3½/3½, K40 rows.

Transfer sts to BB. Black strippers.

Set RC at 000. Set locks on N, GX

SS 5½/-, K50 rows.

Set machine for lace patt as given for Top front — centre panel from **** to ***.

BOTH MACHINES

Reset RC at 50. Using SS 5½/3½, work in lace patt.

K150[160:160:170:170] rows.

SHAPE NECK

Place a marker at neck edge. Dec 1 st at neck edge, K8[7:7:7:7] rows, 20[22:23:24:25] times.

Dec 1 st at armhole edge, K2 rows, 5[6:6:8:8] times. At the same time, when RC shows 190[200:200:210:210]

SHAPE ARMHOLE

Cast off 5 sts at armhole (right) edge, K2 rows.

Cast off 3 sts at armhole edge, K2 rows, twice.

Cast off 2 sts at armhole edge, K2 rows, 2[2:3:3:4] times.

Dec 1 st at armhole edge, K2 rows, 5[6:6:8:8] times.

K until RC shows 310[330:330:350:350]. Locks at right.

SHAPE SHOULDER

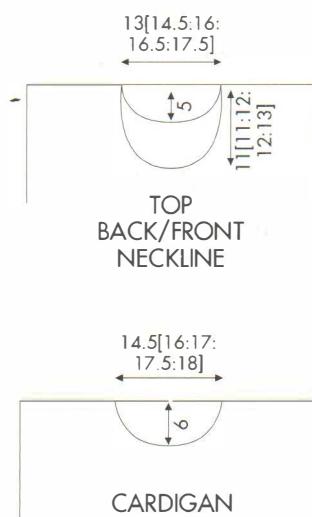
Cast off 4 sts at right, K2 rows, 5 times.

Cast off rem 4[5:6:7:8] sts. Work second front, reversing shapings.

POCKET (KNIT TWO)

Handle down. Orange

DIAGRAM 3



strippers. Push 32 Ns at centre on FB to WP. Work as given for Top — back from * to *. SS 3½/3½, K10 rows. Transfer sts to BB. Black strippers. Set RC at 000. Set locks on N, SS 5½/-, GX

K2 rows.

Push 10 Ns at left and 9 Ns at right of centre '0' on FB to WP. Bring pushers to WP for these Ns.

DUOMATIC MACHINES

Turn card upside down and insert into Deco. Set Deco and locks as shown Diagram 2.

E6000 MACHINES

Engage st patt B.

BOTH MACHINES

Using SS 5½/3½, K50 rows of lace patt.

Make final transfer of sts.

Set locks on N, K2 rows.

GX

Release on WY.

SLEEVES

Handle down. Orange strippers. Push 64[68:68:72:72] Ns on FB to WP.

Work as given for Top — back from ** to **.

SS 3½/3½, K30 rows.

Transfer sts to BB. Turn off console. Black strippers.

Set RC at 000.

Set locks on N, SS 5½/-, GX

Inc 1 st at each end of every foll 6th row, 21 times. 106[110:110:114:114] sts.

K until RC shows 152[162:162:172:172].

SHAPE TOP

Cast off 3 sts at beg of next 6 rows.

Dec 1 st at each end, K4 rows, 10[11:11:12:12] times.

Dec 1 st at each end, K6 rows, 5 times.

Cast off 2 sts at beg of next 4 rows.

Cast off 4 sts at beg of next 4[6:6:8:8] rows.

Cast off rem 34[28:28:22:22] sts.

TO MAKE UP TOP AND CARDIGAN

With wrong side facing, block all pieces out to correct measurements and press. Stretch welts on cardigan back and fronts and pockets to width of section whilst pressing. Mark front and back neckline on top and back neckline on

cardigan as shown in Diagram 3. Stitch along lines and cut away excess.

BANDS

All bands are made and applied in the same way. To calculate number of Ns required, hold edge to needle scale on FB. Work should not be stretched as edge needs to be eased on to bands.

Handle down. Orange strippers. Push required number of Ns on FB to WP.

Work as given for Top — back from ** to **.

SS 3½/3½, K required number of rows given below. Locks at left.

Bring intermediate Ns on both beds to WP.

Set locks on CX, K2 CX

rows.

Set locks on N, K1 N

row. Black strippers. Set locks on CX, SS CX

5½/5½, K required number of rows of casing given below.

With right side uppermost, place garment on BB with edge to receive band just hanging over BB Ns. Using orange tool, pull BB Ns evenly through work. Transfer FB sts on to BB Ns.

Using MY, manually knit through sts on

BB Ns. Carefully bring work forward to FB. Cast off using latch tool method.

TOP

NECKBAND

Join side section to centre panel using one st seam allowance. Join one shoulder seam. Work neckband over approx 106[110:120:124:130] Ns on each bed. Work 19 rows of rib and 6 rows of casing. Attach to neck edge.

Join rem shoulder and neckband seam.

ARMHOLE BAND (KNIT TWO)

Work armhole band over approx 120[130:130:140:140] Ns on each bed. Work 9 rows of rib and 6 rows of casing. Attach to armhole edge.

Join side seams. Wash garment. Block out to correct shape and size and allow to dry. Press on wrong side. Steam press armhole bands.

CARDIGAN

Pin pockets to fronts matching sts held on WY to top of welt. Backstitch in place through open loops of last row worked in MY. Remove WY. Slip stitch side of pockets in place.

BUTTON BAND

Work button band over approx 160[170:170:179:179] Ns on each bed. Work 15 rows of rib and 8 rows of casing.

Attach to left front edge. Make a note of number of sts required for centre front edge.

BUTTONHOLE BAND

Work as given for button band making 6 evenly spaced buttonholes over noted number of sts when 8 rows of rib have been worked (this will be at opposite edge of work).

Attach to rem right front edge matching correct number of sts to centre front edge.

BACK NECKBAND

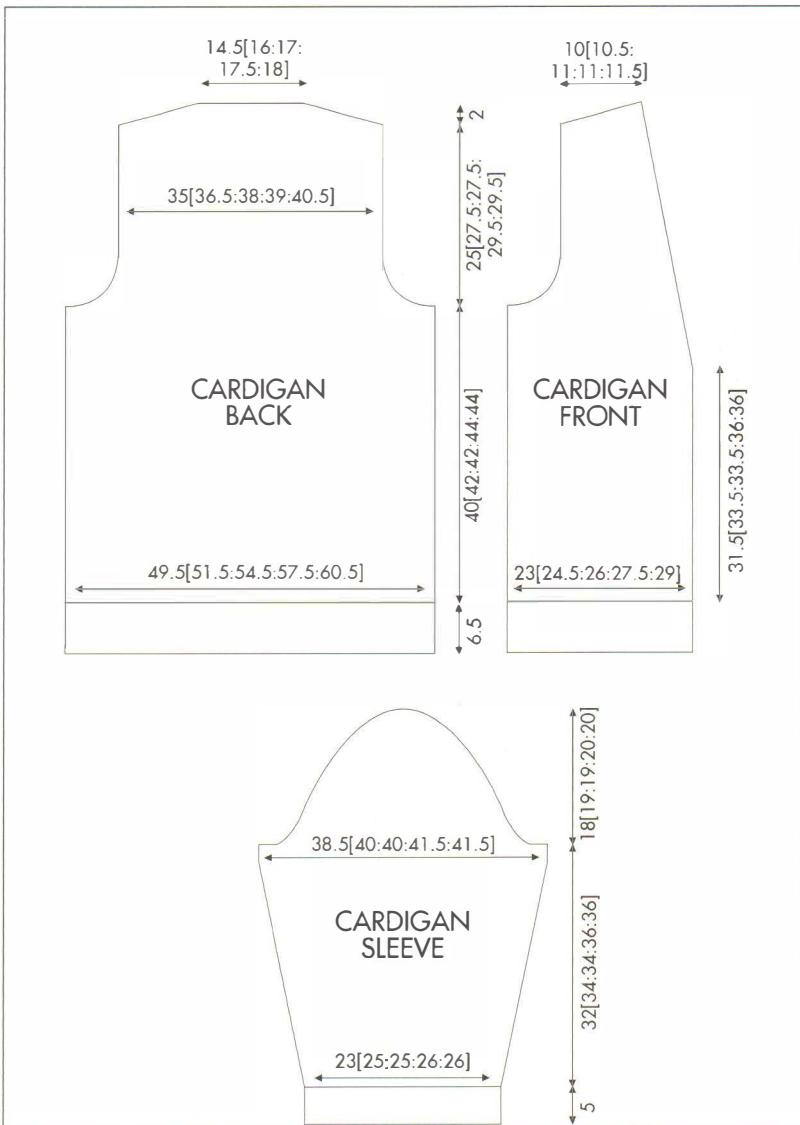
Work neckband over approx 44[48:50:52:54] Ns on each bed.

Work 15 rows of rib and 8 rows of casing.

Join shoulder and band seams. Sew in sleeves. Join side and sleeve seams.

Wash garment. Block out to correct shape and size. Leave to dry.

Press on wrong side. Steam press bands so that garment does not pucker. Sew on buttons.



TOYOTA TOPICS

SWEATER WEIGHTS

There may be times when Simulknit is not your first choice for a garment. A single bed Fair Isle design may have been selected to knit a sweater in, but the test swatch shows that some of the float lengths would be a positive nuisance. Pattern 1 could prove to be such a design. However, you can still achieve the sort of feel, handle and look of Fair Isle with a little help from the Simulknit setting.

After working the welt desired, transfer all stitches on to the main bed. Arrange the ribber for full needle rib (pitch 'H'), but only push every third (ribber bed) needle to working position. You could carry on from here and simply knit, but a row of holes (albeit neat ones) will show from the ribber needles being pushed into the work. If you do not want these holes, then transfer the heel of a main bed stitch on to the empty ribber needles.

Using your original punchcard, set the machine for Simulknit, using a tension near to normal Fair Isle on the main bed and one two to four numbers lower on the ribber. As Sample 1A shows, the reverse side is neat, the floats are caught at regular intervals. The look and feel of the fabric is very similar to single bed Fair Isle, as you can see from Sample 1B.

JACKET AND WAISTCOAT FABRICS

Working in 4 ply yarns in full needle rib Simulknit is quite viable. The fabric is a lovely weight for waistcoats, jackets, even lightweight coats — the Simulknit setting even provides the contrast lining! Experiment with your tensions to find the combination which produces the density of fabric and ease of knitting combination you prefer. You can use the manual settings as a starting point, but do not be afraid to experiment. Setting the ribber much tighter than the main bed can produce attractive embossed effects with some designs or a dense, almost wind proof fabric with others. However, ensure that whatever your preferred fabric is, that the knitting is not stiff or difficult, it is possible to knit two 4 plys on this setting without straining either the machine or your shoulder muscles — if your swatches threaten to strain — try a looser tension somewhere!

REVERSIBLE AREAS

Because the inside of the fabric is so neat, reversible areas of the garment are positively attractive. Sample 2 shows one corner of the fabric turned back. This could form a garment design detail as illustrated in Sketch 1. The main colour for this design was the white — this is

The
Thick
and
Thin
of
Simulknit

The variety of fabric weights which can be produced using the Simulknit setting is much wider than the basic manual suggests. We have looked at a range of lighter weight fabrics, so this month, we focus on getting the best out of 4 ply yarns

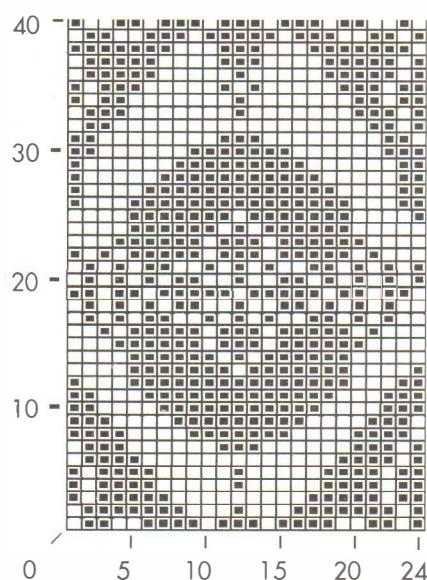
SKETCH 1



CAROL CHAMBERS

TOYOTA TOPICS

PATTERN 1



perhaps more obvious when you look at pattern 2. At the

end of the swatch, stitches were transferred to the main

DIAGRAM 1

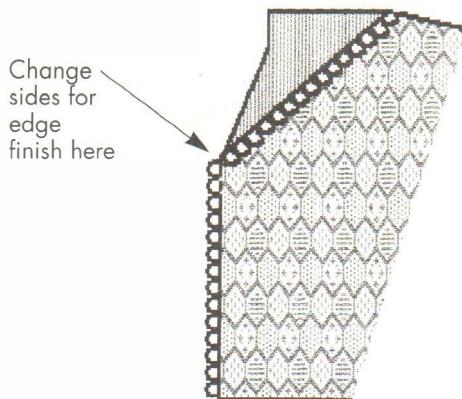
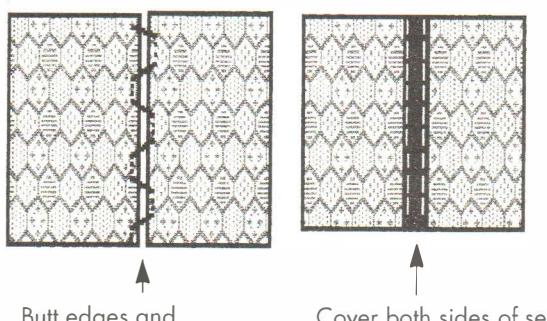


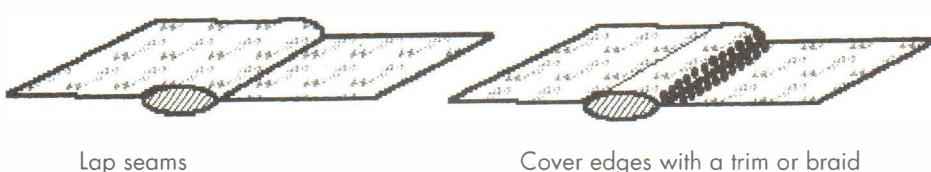
DIAGRAM 2



Butt edges and mattress stitch, without pulling tight

Cover both sides of seam with braid, stitched on each garment piece

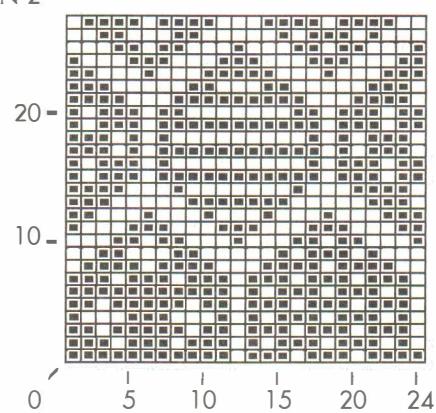
DIAGRAM 3



Lap seams

Cover edges with a trim or braid

PATTERN 2



bed. The contrast yarn was broken off and one row worked in main yarn, before casting off. This has formed a contrast trim at the cast off point. This could be used as an interesting trim and emphasised by adding a line of crochet worked along the front edges using white. If you are going to work a row of crab stitch on top, do not forget to change to your new right side when reaching the fold-over point, or the neater part of the trim will not be visible (see Diagram 1).

This 'turn over' idea is a great way of working all sorts of knitted-in collars, not just revers, but shawl collars as well. In most fabrics you should find that the edge is neat enough not to need a further edging. But if one is required, take a look at the haberdashery counter and try out some folded braids, bindings or even ribbon as a neat change and textural contrast.

REVERSIBLE GARMENTS

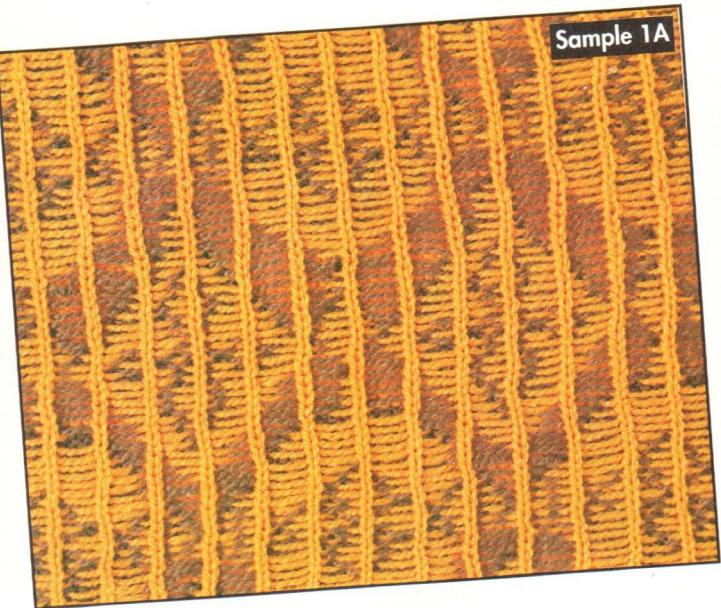
With a little care, the complete garment can be made reversible. There are many finishing options to make the seams neat on both



sides. Think about how you will seam the garment when you are casting off. For the third sample, stitches were transferred to the main bed and cast off using the contrast colour and the latch tool. This assisted greatly in making the seams neat and invisible, but using main yarn to cast off would have given the option of the seam as a contrast trim. Sample 3 illustrates two hand finishes, which both commence in exactly the same way. With the pattern side uppermost, mattress stitch the seam together. Do not take the sewing yarn right through the fabric, rather allow it to go between the fabric layers, so that stitches will not show on the right side. This is less long-winded to do than to explain! You now have a neat, flat finish on the right side.

INSIDE FINISHES

You can work on the inside in exactly the same way, mattress stitching the single colour together, covering up the seam edge (see section 'M' on the wrong side of



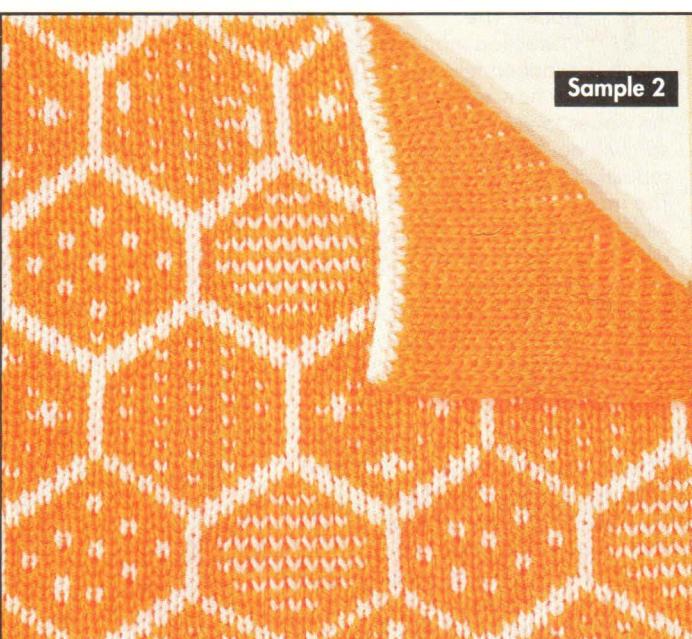
Sample 3). This can be neat, but will have an effect on the patterned side of the fabric. It will pull it into a ridge. The ridge itself could be used as a design feature, particularly on a jacket, where the same finish would be on the sleeve head and side seams — a sort of top stitched effect without the top stitching. However, a quicker (and my favourite) way of finishing off the inside is to simply slip stitch one stitch from the cast off edges together. As you can see, the patterned side remains perfectly flat, whilst a very neat, almost corded or self-coloured braid effect ridge is visible on the inside (area marked 'O').

HABERDASHERY ALTERNATIVES

For a totally flat finish, you

would need to butt the edges to be sewn, joining them with a mattress stitch which was sufficient to take the daylight out of the area between the two fabrics, but not fully secured. Then, on both sides of the seam, separately apply a matching, toning or contrast braid or ribbon. Secure the braid to each piece of fabric as shown in Diagram 2. For a wider ridged finish, the fabrics can be lapped and the edges covered with braid — see Diagram 3.

The simplest styles can look very attractive as reversible fabrics and you can even add extra interest to the 'plain' lining when it takes its turn as the outside fabric. Think about adding some embroidery or Swiss darning to it, to show it off to advantage — a little

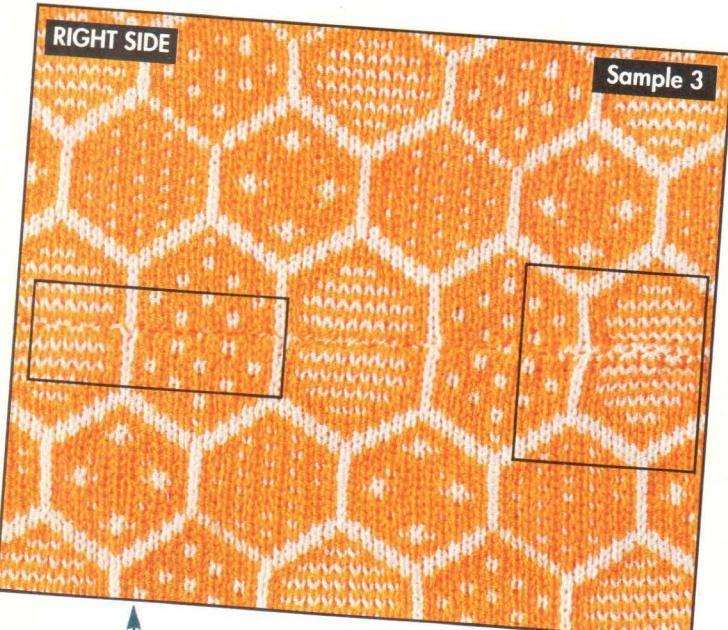


would go a long way (see Sketch 2).

I hope that I have given you some new ideas for using the Simulknit setting. It is so easy to do and provides such a variety of fabrics that it would be a shame not to use this Toyota speciality. I am sure there are many more fabric

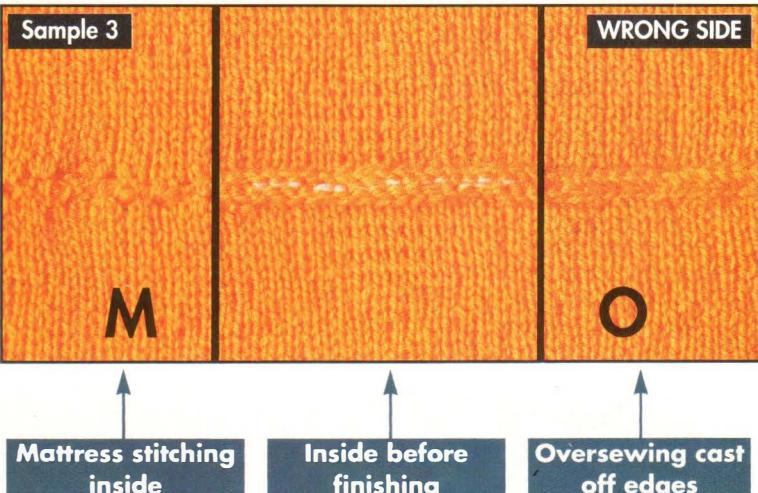
styles, weights and patterns to explore, but next month we will have a change and look at the potential for borders and insertion trims.

Cast



Flat seam on right side when inside oversewn

Ridge from inside mattress stitches



Mattress stitching inside

Inside before finishing

Oversewing cast off edges

Y

Sample 1



This month I am going to start writing about the ribber. The instruction manual which is supplied tells you very clearly how to attach the ribber to your machine, so I will not bore you with repetition.

The most common problem which arises with any ribber which uses combs and weights is a wavy cast on edge. "How do I get rid of it?", is a question asked time and time again. Hopefully, in this article, I will be able to give you some alternative ways of casting on, to eliminate this problem. Remember, first of all, that tension settings given in the instruction manual are only a guide. You will need to take into account the ply and type of yarn you are using. For example, a 4 ply acrylic yarn will cast on quite happily with the slide lever in the two position, but if you try the same with some cotton yarns, you will find the carriage much harder to push and in some cases, impossible. The method that works for you is the right one, some people knit their ribs on a very low tension with the slide lever on one, while others knit on a slightly higher tension with the slide lever on two. It is really a matter of personal preference and the finish you require. I am going to give you some alternative ways to try but, as I have said before, these methods work for me, but you can experiment and alter them

Sample 2



This month Janet is working with the ribber and suggests alternative methods to eliminate a 'wavy' cast on edge

to suit yourself.

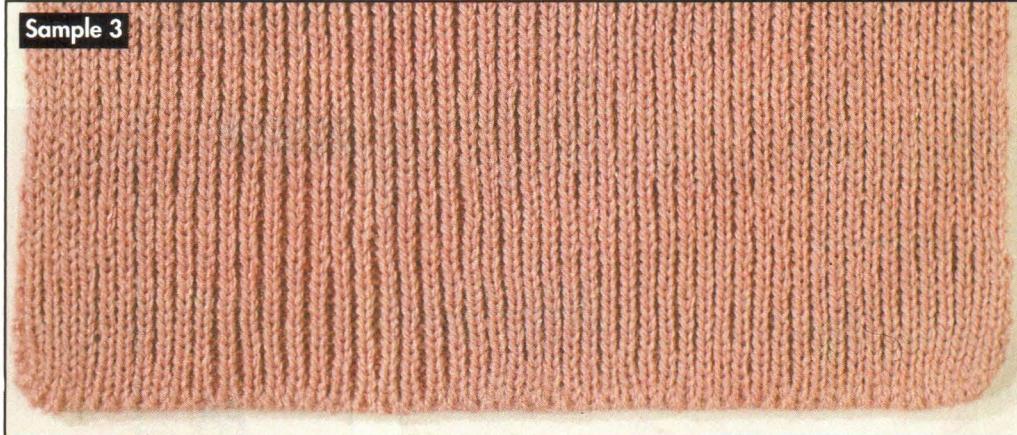
The first one follows very closely the sample in the instruction manual for a 1x1 rib:

1. With ribber on full pitch (P) and racking indicator in its central position (5), select alternate needles on the main bed and

the opposite alternate needles on the ribber bed, as shown in your manual.

2. Slide lever to II.

Sample 3



COOKE

YOU AND YOUR BROTHER

3. Tension dials below 0 (as far as they will go).
4. Cast on zig-zag and hang comb but do not hang any weights yet (hanging the weights before they are absolutely necessary stretches the cast-on edge).
5. Set for circular knitting and make two passes with your carriage thus knitting one complete circular row. The cast on edge is now sealed, it is a matter of personal preference whether any more rows are knitted. If, when knitting single bed tuck stitch, you add an extra row on the main bed (three circular rows) outward flare of the rib is prevented.
6. Hang weights after the circular rows are completed, being careful to hang them to the outside of the work. As a general rule, two weights are needed for the small comb, three for the large.
7. Tension can now be graduated until the required tension for the yarn is reached.
8. When the comb is removed, pull down the cast on edge by inserting a bodkin. See Sample 1.

For a second method, follow the previous instructions to Step 4.

Make sure the comb is hung in between the main bed needles and opposite the ribber needles. Disconnect the ribber carriage from the main carriage and move it across the ribber bed and back to drop the stitches from the ribber needles. The comb is

Sample 4



now hanging on the main bed stitches only.

Follow the instructions for the first sample from the beginning of Step 4 by working a zig-zag row again (the comb is already hung) until the rib is complete at Step 8.

When removed from the machine, your rib will look like Sample 2. But if you now look at the cast on edge, you will see a loop of yarn at one end and a tail of yarn at the opposite end. Pull the loop end and you will see the cast on edge come together (Sample 3).

I must stress, however, that this method results in a rigid edge, so would not be suitable for edges on sleeves or any edge which is constantly being stretched.

This problem can be overcome to some extent by pulling the loop of yarn through completely.

For the third method:

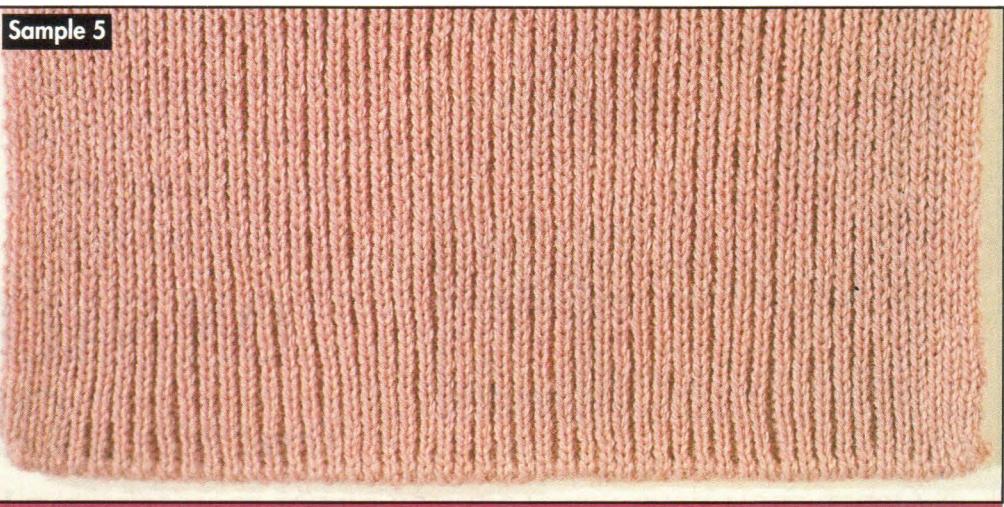
1. Cast on zig-zag and hang comb.
2. With the carriage at the left, set main bed to knit and ribber to tuck (tucking lever and right PR button up on ribber carriage).
3. Knit one row to the right.

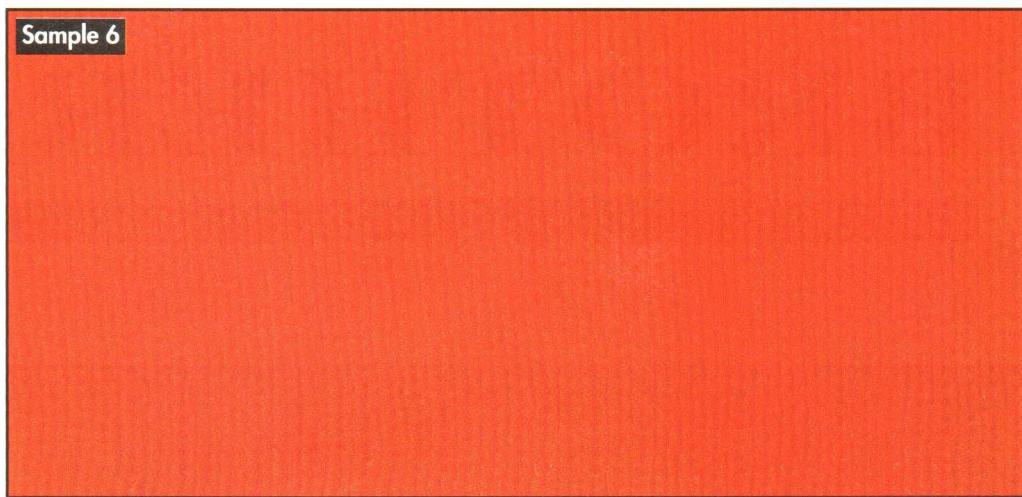
4. Set main bed to slip (left part button in) and ribber bed to knit.
5. Knit one row to the left.
6. Knit two circular rows, hang weights and complete the rib.
7. After removing the comb, pull the thread through. But this time pull the tail end not the loop end. (See Sample 4).

The fourth method was kindly shown to me by one of the many ladies who attend our tutor courses at Brother each year.

1. Again you cast on and hang your comb.

Sample 5



Sample 6


2. This time, hang your weights at this stage.
3. Push all ribber needles to holding position.
4. Set ribber carriage to hold and knit one row.
5. Cancel the hold setting on the ribber.
6. Knit four circular rows (four passes of the carriage).
7. On completion of the rib,

remove the comb and pull the tail end of the yarn.
(See Sample 5).

The last method is one I use for quickness for things like Jacquard tension squares when it is not important to have a secure cast on edge.

1. With the ribber set to half pitch (H) and racking

indicator on 5, arrange the needles as follows:



2. With the slide lever on 1,

set both tension dials to 2 (it would be impossible to rack back on a normal cast on tension).

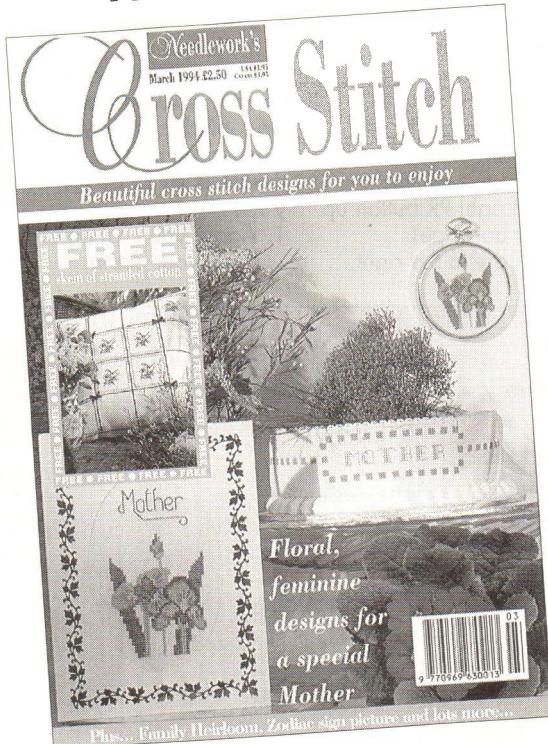
3. Using your racking handle, rack to position 6 on the racking indicator.
4. Cast on zig-zag, hang comb and weights.
5. Rack back to position 5 and continue to knit (see Sample 6).

This is a quick method of getting work on to the machine because it omits the need for circular rows.

I hope I have given you plenty of food for thought this month. Remember, I would love to hear from you here at Manchester or at one of the knitting exhibitions. Next month, I will be covering a subject most people dread, that is double bed shaping, so until then,
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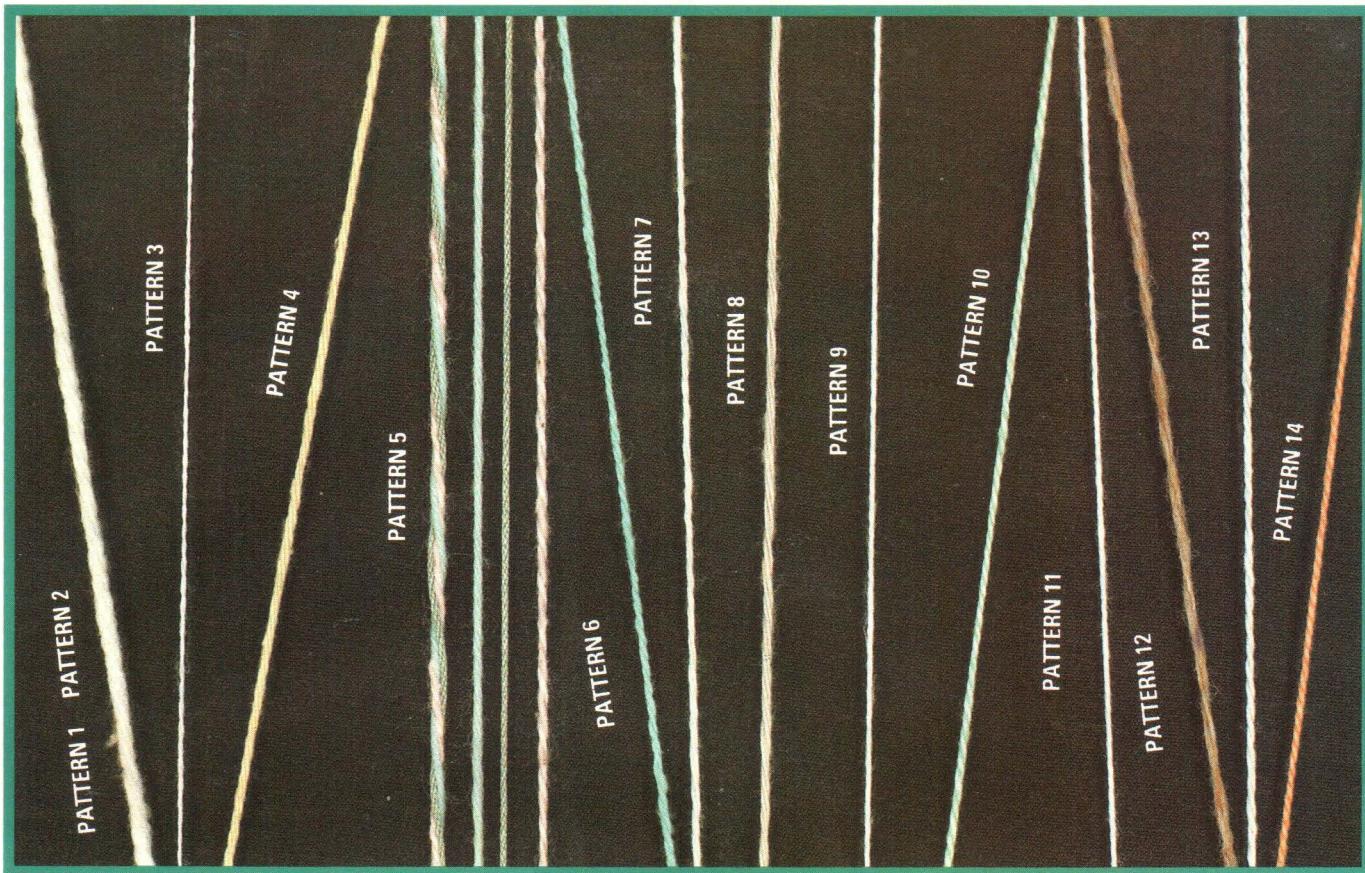
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YARN SAMPLES



ABBREVIATIONS

alt = alternate(lly)
 BB = back bed
 beg = beginning
 CAL = carriage at left
 CAR = carriage at right
 ch = chain
 cm = centimetres
 Col 1 = colour one
 Col 2 = colour two
 Col 3 = colour three
 cont = continue(ling)
 dc = double crochet
 dec = decrease(s)(ing)
 FB = front bed
 FNR = full needle rib

fig = figure
 foll = following
 g = grams
 HP = holding position
 inc = increase(s)(ing)
 K = knit
 MB = main bed
 MC = main colour
 mm = millimetres
 MT = main tension
 MT-1, (2), (3) = one, (two), (three) full sizes looser than main tension
 MT-4, (5), (6) = four, (five) full sizes looser than main tension
 MT-9 = nine full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 O = no stitches or rows
 worked
 P = purl

tighter than main tension
 MT+1, (2), (3) = one, (two), (three) full sizes looser than main tension
 MT+4, (5) = four, (five) full sizes looser than main tension
 MT+9 = nine full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 O = no stitches or rows
 worked
 P = purl

patt = pattern
 RB = ribber
 RC = row counter
 rem = remain(ing)
 rep = repeat
 SS = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn
 A, B, C and D = contrast colours

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again. Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

SYMBOLS

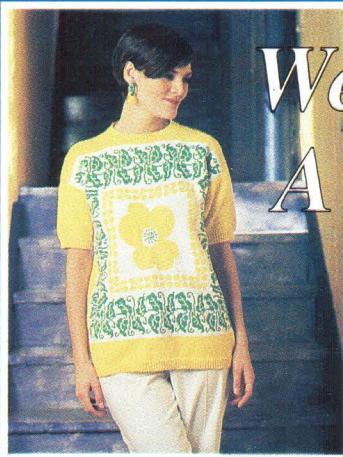
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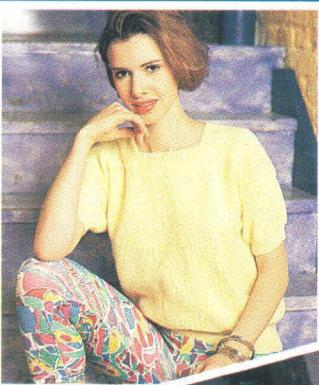


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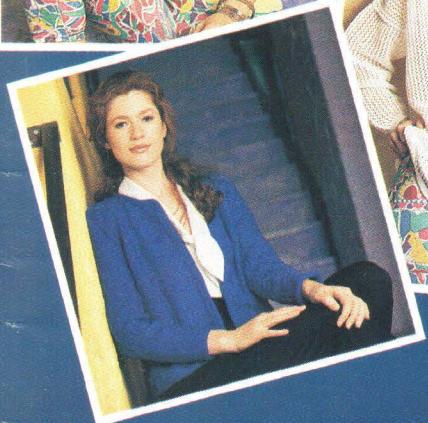


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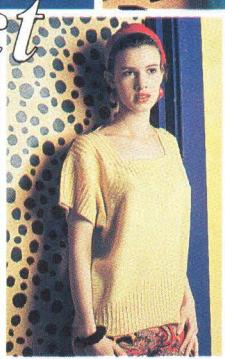
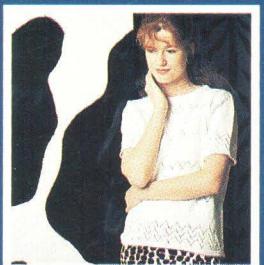
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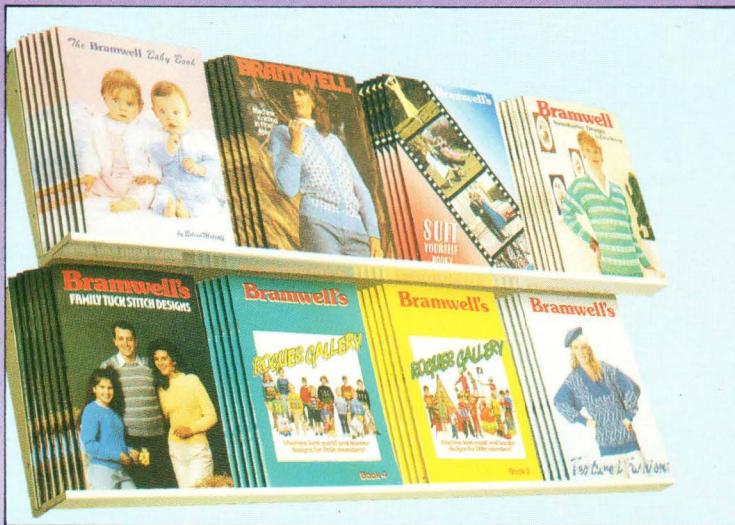
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